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"LITTLE EYOLF."

COSMOPOLITAN THEATRE PRODUCTION.

Produced by the Cosmopolitan Theatre at the Arts Theatre on Wednesday, October 15.

Rita Allmers... Jean Forbes-Robertson
Asta Allmers ... Dorothy Holmes Gore
Alfred Allmers ..... Ernest Milton
Eyolf ..... Peter Penrose
The Rat's Wife ..... Marie Ault
Borgheim ..... Robert Speaight
Producer ... Michael Orme

Although "Little Eyolf" belongs to Ibsen's later period, it bears the mark of an early play in which a great genius was struggling for expression. The first two acts are thrilling in their tension after the psychological theme has emerged from the somewhat rough texture which seems to clothe every Scandinavian piece in any English adaptation. As the clash between the temperaments of Alfred Allmers and his wife, Rita, emerges, the onlooker is fascinated by Ibsen's quick knowledge of human nature. At first, one is mystified by the strange relationship between husband and wife. Why should Rita be jealous of her own child? Why should she resent the presence in the house of Asta? What is the reason for the half-concealed contempt of Alfred's life-work, the book on Human Responsibility? These questions are answered as the play proceeds. Rita is shown as the type of possessive woman who certainly does exist. She is pinned to the earth and her resentment springs from the knowledge that it is her sensuous nature that was the cause of little Eyolf's accident. Even before the boy is drowned she fears the retribution that is to come. She also has an uncanny instinct that Asta's love for her husband is not based on sisterly affection. She seems to have already guessed the truth that is later revealed in the mother's letters.

Alfred Allmers is not so clearly drawn. He is a tormented soul, rather too fond of talking in imagery. Throughout his life he seems to have lived on the deception of himself. He pretended that he married Rita so that her money should help Asta, and it seems implicit in the play that his work on Human Responsibility was not continued because he was incapable of writing it. It was all part of his self-deception that he gave it up in order to devote himself to the crippled boy, and when the child was drowned, he indulges the luxury of self-reproach.

Ibsen seems to have failed in his tragic purpose in the last act, which does not ring true. At one moment Alfred is raving very theatrically about the wretched little children down the village, and a few minutes later he accepts his wife's attitude of "helping 'ame dogs over stiles." Apparently the two are to settle down pleasantly in comfort—the house crowded with fishermen's children. However amiable the philanthropic motive, after the first two acts it appeared to be little more than a popular device for bringing the play to an end.

People who care for the theatre owe a debt of gratitude to Mr. J. T. Grein and the Cosmopolitan Theatre for the opportunity of seeing "Little Eyolf" on the stage. It is a play which is never likely to have a big public appeal, but it is certainly worth producing for a few performances. The outstanding feature if the acting was undoubtedly Miss Jean Forbes-Robertson's appearance as Rita. She was not the obvious person cast for the part but last week at the Arts Theatre it soon became apparent that there is now very little that is not within her range as an actress. Her movements were perfect and she conveyed as much in her still moments as when she had to speak. One admired the superb dignity of the woman and she conveyed the emotions directly to the audience. As Alfred Allmers, Mr. Ernest Milton had considerably less clear-cut opportunities, but he gave a touch of irony to the character which seemed to ring true. If there was a shade too much theatricality in some of his scenes it was not doubt because Ibsen was considerably less sure of himself when he wrote the part. There was a beautiful performance by Dorothy Holmes Gore as Asta; Mr. Robert Speaight breezily presented the roadmaker and Miss Marie Ault's Rat-Wife was picturesquely melodramatic.

G.W.B.

Paris Theatre Receipts.

During the year 1929, the takings at all places of amusement in the city of Paris, according to official statistics recently published were Frs. 628,315,455, plus Frs. 71,556,879 for government entertainment tax, and Frs. 70,042,440 for local poor rate, which is also charged by the municipality. The four state subventioned houses (Opera, Opera Comique, Comedie Française and Odeon) took Frs. 45,853,440 (not including taxes) and the other legitimate theatres Frs. 160,629,013 (plus taxes). The cinema, Frs. 230,187,461 (with Frs. 54,324,700 more for the tax and poor rate). Music halls, Frs. 133,742,445 (plus Frs. 22,799,750 taxes). Circuses, Frs. 34,217,806 (this including dance halls).

In 1928 subventioned houses took Frs. 45,904,363, other theatres Frs. 160,293,848; cinemas, Frs. 204,023,570, music halls, Frs. 144,112,531, circuses, Frs. 14,816,371, dance halls, Frs. 12,010,298 (all plus taxes), the total from all resorts being Frs. 589,150,173. The big increase last year was at the cinemas, while the theatres remained comparatively stationary.

SIR JOHN MARTIN HARVEY,

whose revival of the famous play "The Lyons Mail," at the Savoy, is noticed on this page.

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"THE LYONS MAIL."

REVIVED AT THE SAVOY.

Sir Henry Irving's version of the play by Charles Reade, revived at the Savoy Theatre on Friday, October 17th, 1930.

Joseph Lesurques	Martin Harvey
Dubosc	Martin Harvey
Courriol	Charles Carson
Choppard	Edmund Gwenn
Foulnard	Eric Howard
Durochat	A. E. Morris
Jerome Lesurques	J. Fisher White
Dorval	Frederick Moyes
Didier	John S. Burton
Joliquet	M. Cameron
Guerneau	John Killner
Lambert	Laurence Atteridge
Posting-Master	Bernard Nichols
Coco	David Bain
Commissary of Police	Paul Barry
Postillion	Basil David
Waiter	Bernard Nichols
Guard	N. Bernard
Julie	Muriel Martin-Harvey
Marie	April Merle
Niece to Posting-Master	Mary Gray
Jeannette	N. de Silva

Producer: Martin Harvey.

"The Lyons Mail" is an example of a very naive play. The dramatist, apparently, did not care how many impossibilities he introduced or how far he asked audiences to stretch their credulity, so long as his story was kept moving from act to act. The whole thing, judged by present-day theatrical standards, is the most fantastic nonsense; but we surely do wrong in attributing its enormous popularity to some supposed lower standard demanded by playgoers in the past. We must search for some other reason than that. And we think that this is to be found in the fact that somewhere in this affair of ancient dramatic devices and *clichés*, of transparently obvious moves to bring the tale to its assigned conclusion, there lies a great artistic truth, a perfectly reasonable and engrossing development of character which enabled, as we know, great actors to make a performance of the play an unforgettable experience for those who witnessed it.

This pivotal interest in the play, which can be brought out in several different ways, is the change which comes over Lesurques when he is wrongfully accused of murder and robbery, and when this good and upright man finds himself gradually being caught in a web of falsehood from which there seems to be no escape. The way he bears himself in adversity must of course depend on how he has been presented in the earlier scenes, before the blow falls. We have been told that Sir Henry Irving, as Lesurques, seemed fated for disaster from the first; he struck the note of premonition, as if he felt himself a predestined martyr, bound sooner or later to pass through the flames. And when confronted with the horrible charges brought against him, his was the aloofness of a saintly character brought face to face with evil incarnate. H. B. Irving's Lesurques, on the other hand, was a merchant, brisk, worldly and fond of good living, who is suddenly struck down by a fell and quite unexpected blow.

On Friday evening, Sir John Martin Harvey, in the part, gave us something which had in it a little of each of these. His Lesurques had a springy step and a jaunty air; there was also, in the scene when he was falsely charged, the suggestion of a noble, bewildered nature being gradually forced to recognise depths of wickedness which he had never realised before. Sir John's acting was at its best here, and the second act was wholly engrossing because of his delicate and gradual modulation of character which transformed the blithe, self-possessed man of the first few moments into the pathetically lost and unhappy creature of the last. In many of his other scenes as Lesurques, Sir John seemed to be at pains principally to stress the difference between this man's nobility and the villainy of Dubosc. About Dubosc there was very little subtlety. He was wholly but quite unimaginatively evil, with his gin-and-fog voice and atrocious manners. The garrett scene, however, worked up with an accumulation of horror, and we were given here some indication of the terrifying *danse macabre* which Irving must have made of it.

But the desired effect was not helped by the scenery and lighting, which had an early morning brightness and cheerfulness which dissipated the atmosphere of brooding, unregenerate evil. The scenery, in fact, was not as good as it might have been and we cannot imagine Sir Henry Irving tolerating, for example, in the courtyard of the prison a backcloth which, although supposed to represent a massive stone wall, flapped about in a most frolicsome manner and didn't even reach the floor.

Mr. Edmund Gwenn's Choppard was an amusing and picturesque rogue, something between the Newgates of Hogarth and Sir Nigel Playfair, who brightened long stretches of the play; while Mr. J. Fisher White, as old Lesurques, played with a very sure touch. Mr. Charles Carson's Courriol was disappointing and seemed to be waving his hands about unnecessarily. Miss Muriel Martin-Harvey was the picture of maidenly goodness as Julie, Mr. Frederick Moyes was a briskly competent magistrate as Dorval, and Mr. John S. Burton put life and interest into the somewhat meaningless part of Didier. Miss N. de Silva, as Jeannette, showed the newest generation of actresses how words should be spoken on the stage.

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MUST BE FIRST-CLASS VOCALIST OR COMEDY MAN PREFERRED, BUT NOT ESSENTIAL.
TERMS £6 PER WEEK.
FOR HIGH-CLASS DANCE BAND.
BOX 851, "THE ERA."

WANTED, FIRST-CLASS TRUMPET PLAYER; MUST BE SOLOIST, WITH REFINED TONE, FOR CINEMA NEAR LONDON. AUDITION OR TRIAL ESSENTIAL. FULL PARTICULARS AND LOWEST SALARY TO BOX 870, "THE ERA."

WANTED, Pianist to join Xylophonist (pitching), equal shares. Must be good accompanist and worker. Box 859, "The Era."

WANTED, good Piano-Accordion or other instrument to join ex. Violin M.D. (young), pitching London or travel. Box 858, "The Era."

WANTED, Accompanist, young lady or gent Vocaist, alfresco; must be young, active and good collector. Box 867, "The Era."

WANTED, FOUR MOUTHORGAN PLAYERS; only first-class men needed. Audition Thursday, Rehearsal Rooms, Poland-st., W., at 11 a.m.

WANTED, Dance Orchestra (four) for Scottish Hotel from Dec. 22nd to Jan. 5th. Must be able to arrange straight programme for afternoons. Box 852, "The Era."

WANTED, pro. Musicians for small dance band engts. in Hounslow and Feltham district. 'Phone Feltham 221, or write Pianist, Grant Villa, Bedfont, Mx.

WANTED Known, SPLENDID OPPORTUNITY for ambitious young musicians in Military Band, Orchestra and Dance Band of Famous Highland Regiment, short period East, then return home with Regiment. CORNET, Clarinet, Flute, Oboe, Violin and 'Cello. Also vacancies for two bright boys with knowledge of music. Plenty of sport and lucrative engagements. Box 155, "The Era."

WANTED, Instrumentalists (wood-wind, brass and string); age 14 to 20 years. Numerous engagements. Ex-opportunity any one des. taking up musical career. Apply Bandmaster, The Royal Sussex Regt., Shaft Barracks, Dover.

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WANTED, Loud Instrumentalist, Busking. Join singer-violinist. Own instrument. Norton, 9, Douglas-place, Westminster, S.W.

WANTED Known, extensive Orchestral Music Lending Library, for cinemas and cafe: low weekly terms. Spearing, 6, Cumberland-mansions, West End-lane, West Hampstead, N.W.6. 'Phone: Hampstead 4597.

WANTED Known, Abbott's Lending Library, cheapest in London: 12 full orchestras, 1/- p.w. 47, Uxbridge-rd., Shepherd's Bush, W. Riverside 2578.

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MUSICIANS WANTS

WANTED Known, well-known London Conductor disengaged. Expert Variety Conductor. Picture and Stage Show Specialist. Box 876, "The Era."

WANTED by first-class Violinist-Leader, gigs or perm.; exp. any bus. 'Phone: Archway 2565. Kelsey, 14, Windsor-rd., Holloway.

WANTED Known, disengaged through Talkies, first-class Violinist; any bus., any dis.; rapid reader, powerful tone. 1, Mill-lane, Bishop Lydeard, Taunton.

WANTED, situation by Violinist, exp. Would join Dance Band. Double Banjoline; showman; res. or tour. Terms mod. Apply Violinist, 14, Harsell-street, Swindon, Wilts.

WANTED, Engt. by Violinist, theat. and P.C.T. exp., also late Moss' Empires, etc.; permanent or temporary. 106, Broadway, Plaistow, E.

WANTED Known, Lady Violiniste disengaged, exp. player, P.C.T. best orchestras; double Organ; references. 74, Bridgford-rd., Nottingham.

WANTED, Engt. by exp. Violinist, first-class ability, brilliant soloist. Harvey, 149, Green-lanes, N.16.

WANTED Known, Violinist, Diploma Brussels Royal Conservatoire, desires position as Conductor, M.D. Testimonials from Adrian Boult, Zacharewitch, Defauw, etc. Box 856, "The Era."

WANTED Known, Violiniste, exp. lead or rep., seeks engt.; double Piano, orch., lib. 250, Amesbury-avenue, Streatham Hill, S.W.2. 'Phone: Streatham 4271.

WANTED, Engt. or dep. by exp. Violiniste, any bus. Ivy Chilvers, 98, Rannoch-rd., Hammersmith, W.6.

WANTED, Engt. by Lady Violiniste, exp. in jazz and straight; would dep. 31, St. James's-gdns., Wembley. 'Phone: 2632 Wembley.

WANTED, Joint Engt. by bril. Violinist (soloist) and Pianiste, other instrument if required; cin., cafe; lib. 5,000. Mod. salary. M.D., 200, Gulson-road, Coventry.

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M. MOIR, Sec.

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WANTED, Engt. by Viola, can double Orch. Piano and Trombone; any dist. Munro, 15, Holmesdale-ave., S.W.14.

WANTED Known, Dance Violinist (hot), dblg. Sax and Accordion, Vocalist, at liberty immediately; just concluded Locarno. Straight if desired. Violinist, 89a, Streatham-hill, London, S.W.2. 'Phone: Streatham 6414.

WANTED KNOWN, FIRST-CLASS YOUNG VIOLA, EXP. SYMPHONY, CHAMBER MUSIC, MUNICIPAL ORCHESTRA. 10, ELM PARK GARDENS, S.W.10. 'PHONE FLAXMAN 6364.

WANTED KNOWN, Violin Leader doubling Saxophones and Clarinets, with library: any business. 36, Dorset-street, Baker-street, W.1; 'Phone Welbeck 2146.

WANTED, Engt. by Leader Violiniste; good library; thoroughly experienced. Edith L. Mainwood, G.S.M., 27a, Ravenstone-st., Balham, S.W.

WANTED, Engt. by first-class Leader, brilliant Violinist, soloist; library; any bus. Box 850, "The Era."

WANTED, Engt. first-class Leader Violiniste, any pos., any bus.; ex. refs.; anywhere; young, personality, tone. Give week's trial. Dearlove, 979, Finchley-rd., Golders Green.

WANTED, Engt. by expd. Leader Violinist, cinema, cafe, etc. E. Harris, 26, Brighton-road, Stoke Newington, N.16.

WANTED, Engt. exp. Violinist Leader (up-to-date lib.), theatre, hotel lounge, cine-var., gigs; would reh.; mod. terms. 'Phone: Shepherd's Bush 4751. Box 853, "The Era."

WANTED, Engt. as Violin Repetiteur or 2nd, anywhere; fine tone, good refs., expd. Write Mr. Violinist, 60, Moor-street, Burton-on-Trent, Staffs.

WANTED Known, 'Cellist dblg. E flat Alto Sax desires engagement, ex. refs., at liberty Oct. 6th, any bus., anywhere. Mossman, Epworth Villa, Llandrindod Wells.

WANTED, Engt. expd. young 'Celliste (late Royal Pavilion, Ventnor, Villiers' Hotel, Douglas); good refs. 26, Margaret-st., Hull.

WANTED, Engt. by exper. 'Celliste. 49, Shrubbery-rd., S.W.16. 'Phone: Streatham 4112.

WANTED, Engt. by thor. exp. Orch. and Solo 'Celliste, any bus. Miss C. Knowles, 22, Milverton-terrace, Leamington Spa.

WANTED, Engt. by Orchestral Solo 'Cellist, dblg. Banjo; any bus.; town or near. Buckler, 732, Stanstead-road, Catford, S.E.6.

WANTED Known, exp. 'Cellist open odd dates, dinners, dances, or deputising; M.U. terms. Shaw, Mitcham 3828.

WANTED, Engt. 'Cellist, reliable, dblg. on Sax, good tone, expd.; or can supply first-class Trio. Leo, 60, Byron-ave., East Ham, E.

WANTED Known, 'Celliste desires reengt., small salary; refs., dblg. Piano (or Organ). Celebritone exp. 10, Florence-rd., Stroud Green, N.4.

WANTED Known, 'Cellist, solo, orch., dblg. Banjo, open dep. or regular. 36, Dorset-st., Portman-sq., W.1. Welbeck 2146.

WANTED Known, Ellen F. Boden, Celliste, free for deputising; dblg. Banjo. 45, Blakenhall-road, Carshalton. 'Phone: Wallington 1696.

WANTED, Engt. by Solo and Orch. 'Cellist, 14 yrs. exp.; excellent tone. Stride, The Brow, Bannerdoun-hill, Bath.

WANTED by young 'Cellist, engt. or deputising, theatre, cinema, cafe. 'Cellist, 18, Stockwell-grove, S.W.9.

WANTED Known, 'Cellist dblg. Saxes, Saw Solos and Vocal; terminating with revue Oct. 25th, invites offers. Young, smart appearance; any bus. Frank Foster, Theatre Royal, Bristol.

WANTED by 'Cello, dblg. T. Banjo; expd. g opera, cin. var. 70, Algernon-rd., S.E.13. Lee Green 4864.

WANTED, Engt. by Brilliant Solo 'Cellist, doubling Tenor Sax and Banjo. Box 874, "The Era."

WANTED, Engt., first-class solo and orchestral 'Cellist, dblg. saxes. Age 21, good app.; exp. all lines. 688, High-rd., Leyton, E.10. 'Phone: Walthamstow 0272.

WANTED, Engt. Contra-Bass and Sousaphonist, experienced all lines; anywhere; at lib. now. H. Richardson, 3, Westwood-ave., Blackpool.

WANTED, Engt. by first-class Double Bass Player; cinema, cafe, hotel; powerful player; 15 years' experience in cinema; any other business. Basso, 24, St. Mary's-rd., Hornsey, N.8. 'Phone: Mountview 3260.

WANTED Known, first-class D Bass, fully expd. all lines; terms £3; satisfaction guaranteed. Further partics., Box 787, "The Era."

WANTED, Engt. by Double Bass, thoroughly expd. in all lines. Basso, 121, Tufnell Park-rd., N.7.

WANTED, Engt. Double Bass and Sousa, long exp., straight and jazz. Ferrarini, Central Pier, Morecambe.

MUSICIANS WANTED.

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'PHONE: TEMPLE BAR 1414.
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MUSICIANS' WANTS.

WANTED, Engt. by Double Bass, double Saxophones. 59, Frithville-gdns., Shepherd's Bush, W.12.

WANTED Known, Sousaphone at liberty, doubling Bass and Trombone. A. E. Snellgrove, 17, Kay-st., Blackpool.

WANTED Known, BB Sousa and Slap Bass vacant for dance, etc. Box 861, "The Era."

WANTED, Engt. Flautist, any bus.; thoroughly expd., good references, reliable. Box 862, "The Era."

WANTED Known, Horn player desires position, symphony or other; highest refs. "Cor," 105, Bellott-street, Manchester, N.W.

WANTED, Engt. by brilliant Clar., dblg. Saxes, sight reader, transpose. Straight or dance, soloist. Box 869, "The Era."

WANTED, Engt. Clart. dblg. Alto Sax, exp. any bus.; young; go anywhere; last engt. 4 yrs. Wainwright, 6, Trinity-place, Hastings.

WANTED, Engt. Clart. dblg. Alto Sax (late R.M. Military Band and Orch.), expd. any bus., or works band; steady and reliable. Box 827, "The Era."

WANTED Engt. by Clarinet, dbl. Alto or Tenor Sax; experienced any business. 51, Horseferry-rd., Westminster, S.W.1.

WANTED, Gigs, Alto, Sop., Clar., tone and reliable. Coomber, 19, Mount Pleasant-villas, N.4. Mountview 3642 (9 till 10, 10.45 till 11.30 a.m., and 5 till 4 p.m.).

WANTED, Engt. Solo Clarinet, double Saxophone, any business; reliable. Whitman, 211, Balfour-rd., Ilford, London.

WANTED Known, at liberty for permanency or special weeks, Clarinet and Saxophone. Alfred H. Popple, 86 Sycamore-rd., Nottingham.

WANTED, by Alto Saxophone, Clarinet and Oboe, engagements. 'Phone Grangewood 2155. 400, Barking-rd., East Ham.

WANTED, Engt., Sax, Tenor, Alto, Sop and Clarinet. 70b, Portsdown-rd. Maida Vale, W. Paddington 3415.

WANTED by Tenor Sax, dblg. Clar. and Violin, evening engts.; thor reliable. L. Bussey, 85, Bouverie-road, N.16.

WANTED by Alto Sax, evng. engts., any bus., any dist.; good reader. 'Phone: North 2117.

WANTED Known, Alto Sax, etc., and Drummer, concluding season Westover, Bournemouth, both now vacant. 54, Millais-rd., Enfield, N.

WANTED, Engt. by brilliant Sax, Alto, Bar., Sop., Clar., Violin. Any offers. 54, Millais-rd., Enfield, N.

WANTED Known, E flat Alto Sax (vocalist), dblg. Clarinet, good tone and rhythm; also piano; reliable. Broughton, 184, Lansdowne-rd., London Fields, E.8.

WANTED, Gigs; young, exp., known; Alto, Tenor, Sop., Clar., Vocalist. Wilson, 190c, High-road, Streatham. 'Phone: Streatham 0576.

WANTED, Evening Engts., first-class Alto Sax, dblg. Violin, Sop, and Clart. Reg. Page (Clerkenwell 9051). See Musicians' Cards.

WANTED, Engt. by Alto, Sop. Sax, dblg. Clarinet, dance or straight; any bus. Just finished season Bournemouth. Young and smart appearance. Offers. Sax, 13, Cornwall-ave., Blackpool.

WANTED Known, Saxophonist, experienced stylist, desires engagements. Alto, Soprano, Clarinet. Travel anywhere. Olley, 24, Bedford-rd., Hitchin.

WANTED, Engt. by E flat Alto Sax, Bar., Clar. and Violin; just finished I.O.W. summer season. "Tattlebury," Coronation-rd., Winton, Bournemouth.

WANTED, evening engt. or gigs, Alto Sax and 'Cello, good reader. Coomber, 26, Pentney-rd., S.W.12.

WANTED, Engt., straight or dance, Tenor Sax, Clar. and 'Cello. Chas. Thorpe, 44, Emu-road, Queen's-road, Battersea, S.W.8.

WANTED, by Tenor Sax, doubling Violin, Engts., Gigs or Series. Young, smart. 'Phone any time Tottenham 3083. 75, Somerset-rd., Edmonton.

WANTED, Engts. by first-class Alto Sax, doub. Clarinet. Own car. 'Phone Palmers Green 4430. 38, Norfolk-av., N.13.

WANTED, Engts., Alto Sax doubling Clarinet and Violin. W. A. Heryett, 19, Lavender Sweep, Clapham Junction, S.W.11. 'Phone: Batt. 5465 (before six).

WANTED by Sax, Alto Clar, Sop, Bari; own car; gigs or perm. Collins, 22, Ampthill-square, N.W.1. Museum 6401.

MUSICIANS' WANTS.

WANTED, Engt. by first-class Sax, Alto, Tenor, Sop., Clarinet, Piano; late Birmingham Palais.
Offer to "Sax,"
33, Uverdale-road, Chelsea.

WANTED, Engt. by Tenor Sax, doubling Violin (any business). F. Lyons, 37, Surrey-rd., Peckham Rye, S.E.15.

WANTED, VOCALIST (FIRST CLASS), PLAYING TENOR & BASS SAXES, CLARINET. NORMAN PHILLIPS, c/o 74, CANONBURY, RD., ISLINGTON, W.

WANTED, Gigs by reliable Dance Trumpet, semi-pro., young. 248, Upland-rd., East Dulwich, S.E.22.

WANTED, Engts. Trumpet, double Violin; dances, dinners, solos. 28, Brooke-rd., E.17. 'Phone: Royal 7211.

WANTED Known, Trumpet open for gigs; would join small combination, dance (semi-pro). 19, Eric-road, E.7. 'Phone: Ham. 4840 (9 till 5 p.m.).

WANTED Known, Trumpet, young, first-class exp. modern style, open for gigs. O.F., 39, Camberwell-grove, S.E.5. 'Phone: Rodney 2793.

WANTED Known, Trumpet, exp., open for gigs, etc.; mod. style. Tott. 1388. 24, Vartry-road, N.15.

WANTED Known, Trumpet and Cornet open for engt.; straight or dance. 'Phone: National 2000. Wood, 18, Queen's-road, E.17.

WANTED, Engt. Trombone, good soloist, thoroughly exp. in all lines; young and capable. 391, Old Chester-rd., Rock Ferry, Cheshire.

WANTED, Engt. by reliable Trombonist; must com., revue and var. 234, Knutsford-rd., Warrington.

WANTED, Engt. by brilliant Trombone, double Piano. Bert Hall, 102, Lower-road, Rotherhithe, S.E.

WANTED Known, Trombone at lib., brilliant artist, expd. any business. Double String Bass. Box 865, "The Era."

WANTED, Post by Orchestral Organiste, Mustel, reed; long West End experience, reader, refs. 94, Fernlea-road, Balham, S.W.

WANTED by first-class Organist, engt. or dep. Christie Unit and Wurlitzer. London preferred. Box 857, "The Era."

WANTED Known, Pipe Organiste, Unit, expert fitter, wants reg. dep. or perm. McNeil, 28, Beadon-rd., Hammersmith.

WANTED Known, expd. Pipe Organist disengd., desires dep. or perm. Organist, 13, Creswick-walk, Golders Green. 'Phone: Speedwell 6551.

WANTED, Engt. by Organist, solo or orch., showman, extensive lib., highest refs. 22, City-rd., Edgbaston, Birmingham.

WANTED Known, Solo & Orchestral Organist at liberty. Unit type (Wurlitzer, Compton) preferred; 9 years' cinema experience. Just concluding season at Winter Gardens Ballroom, Blackpool. Vann, 41, The Crescent, Blackpool.

WANTED by Pianist, evening engts.; reliable; full library. 24, Moylan-rd., W.6. 'Phone: Fulham 5830.

WANTED, Engts., Dance Pianist; good rhythm; vocalist; full library; smart and reliable. Billy Lambeth, 54, Westlake-road, S.E.16. Temple Bar 3500.

WANTED Known, Dance Pianist at liberty to join first-class band; modern style, good rhythm; gigs. Al. Newport, 12, West-rd., Tottenham, N.17.

WANTED, Engt. by orch. and solo Pianiste, 11 years' exp. cine-var. Trussler, 16, Stanley-rd. W., Bath.

WANTED Known, first-class Orchestral Pianist desires engagement; thoroughly experienced, reliable. Any bus. Moderate terms. 3, Birch-grove, Levershulme, Manchester.

WANTED by well-known Dance Pianist, Engt., odd or perm. Westfield, 21, Camden-passage, N.1. Clerkenwell 7274.

WANTED Known, first-class Dance Pianist now open for gigs. 'Phone City 5219.

WANTED Known, brilliant dance and orchestral Pianist seeks an engt., any business. Pianist, 37, Lower Richmond-rd., S.W.14. 'Phone: Richmond 1614.

WANTED, ENGT. FIRST-CLASS MODERN STYLE DANCE PIANIST. BILLY WILLIAMS, 18, ANATOLA-RD., LONDON, N.19. ARCHWAY 1203.

WANTED, Engts., expd. semi-pro. Dance Pianist, lively and vocalist; full library. Would join band. Marshall, 19, Lavender-sweep, Clapham Junction, S.W.

WANTED by well-known Orch. and Solo Pianiste, perm. engt.; expert in dramatic, variety and picture work; splendid refs. Miss Elsa Spearing, West Lea, 15, Norwich-ave., Bournemouth West.

WANTED Known, Jimmie Lorde, brilliant Dance Pianist, young, smart, showman. Vacant now. Just concluded sixth season Blackpool. Offers: 7, Renwick-ave., Blackpool S.S.

WANTED, Engt. young lady Pianiste-cafe, dance, cinema. Dulcie Raymonde, 41, St. Maur-rd., Fulham, S.W.6.

WANTED, by expd. Orch. Pianist, deputising or perm. engt.; London or suburbs only. 49, Birchington-rd., N.8. 'Phone: Mountview 6376.

WANTED, Engt., by first-class Dance Pianist; exp. all lines; audition willingly. Howarth, 19, Merrick-sq., London, S.E.1.

WANTED, Engt. through Talkies by Orch. Pianiste; pics., var., cafe; any aud.; would dep. Queenie Blanche, 43, Ruby-road, E.17. 'Phone Walthamstow 1371.

WANTED, Evening Engts., first-class expd. Pianist; soloist, accomp.; dance or straight; audition willingly. 90, Northumberland-pk., Tottenham, N.17.

WANTED Known, smart expd. young Dance Pianist, own library, own car, modern style, wants gigs. Abbott, 10, Gillingham-rd., S.W.1. Franklin 6348.

WANTED Known, £10 reward offered by smart young Orch. Pianiste for engt. in cinema, dance band, or hotel (no dud); fine refs., lib.; audition. Box 864, "The Era."

WANTED Known, brilliant Orch. Pianist (P.C.T.), equally facile Organ

MUSICIANS' WANTS.

WANTED by young expd. Dance Banjoist, engts.; reader; free Saturday. Agnew, 7, Kingston House, Camden-st., N.W.1. 'Phone: Welbeck 2012.

WANTED Known, Brilliant Tenor Banjoist and Guitarist, hot modern style, West End experience, desires gigs, or would join semi-pro. band; own eight-seater car. Ernie Hemry, 3, Woodland-gardens, N.10.

WANTED, Evening Engts. by young and exp. Banjoist, Tenor and G.; holder of Dip. Mdn. Rthmic. Style. P. Burrows, 90, Randlesdown-rd., Bellingham, S.E.6.

WANTED Known, Tenor Banjoist, dbig. Guitar and Violin, open for gigs; young, smart. 13, Chingford Mount-road. 'Phone: Silverthorne 1928.

WANTED Known, Tom Sinnott, Tenor Banjo, Tenor Guitar and Violin, vacant. 12, Kenilworth-st., Bootle, Liverpool.

WANTED by Banjoist, G. Tenor, Guitar, engts., perm., odd dates. S.H.C., 33, Lady Margaret-rd., N.W.5. 'Phone: North 4573.

WANTED Known, T. H. Lewis, first-class Dance Drummer and Symphony open for engagements. Winter season. Now playing Blackpool season. 7 years' Palace Ballroom. 252, Lytham-rd., Blackpool.

WANTED, Gigs, anywhere, by Dance Drummer. Syd Ive, 32, Westbury-avenue, Wood Green, N.22. Archway 2535.

WANTED, by Drummer (Dance) Gigs or regular work. Young, smart. Small car. 68, Aldbourne-rd., Shepherd's Bush, W. 'Phone: Shepherd's Bush 2768.

WANTED, Engt. by Lady Drummer-Voc., Tymps. etc.; dance, straight, reader; smart kit. 19, Byeways, Surbiton Hill. 'Phone: Edenbridge 2364.

WANTED, Gigs by semi-pro. Dance Drummer, own car. 'Phone: Park 3649. 84, St. Anne's-rd., W.11.

WANTED Known, Dance Drummer, young, expd., good kit, is vacant for every Saturday or other nights. With or without own band. Allerton, 65, Aldbourne-rd., W.12.

WANTED, first-class perm. engt., smart young Lady Orch. Drummer and Effects (expd. in theatres, varieties, pictures, dance work, etc.); read straight and jazz; ex. refs. Wire: 9, Lumley-walk, Burley, Leeds.

WANTED KNOWN, DRUMS, TYMPS, BELLS, XYLOPHONE, ETC. (DANCE PREFERRED). AT LIBERTY SHORTLY. YOUNG, SMART, AMERICAN EXPERIENCE. BOX 849, "THE ERA."

WANTED, first-class Engt., young Orch. Drummer and Tymp; reader, straight and jazz; ex. refs., good kit, exp. 48, Radcliffe-terr. 'Phone: Museum 42950.

WANTED, Engt. by Lady Drummer and Tympanist; experienced all lines; would deputise Drummer. 372, Stanstead-road, Catford, S.E.6.

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H. L. WHATLEY,
Clerk to the Council.
The Council House,
Malvern.
October, 1930.

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THEATRICAL EMPLOYERS' REGISTRATION ACTS 1925-1928.

NOTICE IS HEREBY GIVEN that **MARCUS WARBURTON BENNETT**, residing at 2, Noel-street, Mansfield, Notts, and carrying on business under the name of Mark Bennett Productions, intends to apply to the County Council of Nottinghamshire for registration under the above Act.
October 14th, 1930.

NOTICE IS HEREBY GIVEN that **EDWARD OSCROFT**, residing at 42, Albert-road, West Kilburn, London, and carrying on business under the name of Teddy Stream, intends to apply to the County Council of Middlesex for registration under the above Acts.
October 15th, 1930.

NOTICE IS HEREBY GIVEN that **LEW LAKE, Jr.**, of 1a, Southampton-row, W.C., carrying on business under the name of Lew Lake, Jr.'s Productions, intends to apply to the London County Council for registration under the above-named Act.
October 21st, 1930.

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THE IMPERIAL LEAGUE OF OPERA.

(*To the Editor of "The Era"*).

SIR,—About ninety-five per cent. of those members of the Imperial League of Opera who have so far sent in their ballot cards are in favour of the proposed amalgamation with the Covent Garden Opera Syndicate. Replies have been received, however, from only a little over one-half of the total membership.

It is urgently necessary that the remainder should forward their cards at the earliest possible moment, as the scheme cannot be proceeded with unless a majority of the total number of members is obtained. Neither can the business and financial directors formulate any policy or make any plans until the exact contribution that the League will be able to make to the joint treasury is definitely known.—Yours, etc.,

FREDERIC AUSTIN,
General Administrator.
90, Regent-street, London, W.1.
October 20th, 1930.

SUPPORT FOR ACTORS' FUNDS

(*To the Editor of "The Era"*).

SIR,—Ever since Mr. Alfred Denville founded "The Haven of Fest" for old actors and actress, I have made an appeal to members of the company for donations each October, and for several years have made a like appeal on behalf of the Actors' Benevolent Fund in January, and have always found a 100 per cent. responsive and should like to ask, through the columns of your valuable paper, every business or stage manager to do likewise. Then two noble institutions would be greatly relieved regarding their financial burdens.—Yours, etc.,

HARRY BRISTOW,
Stage Manager, The Playhouse,
Liverpool.

FORTHCOMING EVENTS.

OCT. 22nd.—"Mr. Eno—His Birth, Death and Life," Arts.
OCT. 23rd.—"Lucky Dip," Comedy.
OCT. 26th.—"Cheri," Incorporated Stage Society.
OCT. 27th.—"The Grain of Mustard Seed" (revival), Ambassadors.
OCT. 30th.—"Nippy," Prince Edward.
NOV. 2nd.—Annual Dinner of the Stage Golfing Society, Savoy Hotel; "Karl and Anna" (Venturers' Society), Strand.
NOV. 3rd.—"All for the Love of a Lady," Theatre Royal, Brighton.
NOV. 7th.—Royal National Lifeboat Institution Matinée, London Hippodrome.
NOV. 9th.—"A Murder Has Been Arranged" (Repertory Players), Savoy.
NOV. 10th.—"Our Bessie," Opera House, Burnley.
NOV. 11th.—"The Unknown Warrior," Little.
NOV. 13th.—Variety Ball, Covent Garden.
NOV. 17th.—"Ever Green," Adelphi.
NOV. 23rd.—Annual Supper and Ball, Grand Order of Water Rats, Park-lane Hotel.

STAGE GUILD.

Artists' Section.

At the Council Meeting held on October 14, the following were present:—Messrs. H. A. Saintsbury (in the chair), Frank Irish, Alfred Terris, Clarence Blakiston, Oswald Lingard, Charles R. Stone, Ivan Berlyn, Ernest E. Norris, Reginald Dance, Tristan Rawson, Robert Cunningham, Lawrence J. Lawrence, Victor Lusk, F. Kinsey Peile and F. Hoynsen-Powell, Misses Gracie Vicat, Ormonde Wynn, Madge Brindley, Elsie Shelton, Eva Moore, Lydia Donovan, Christine Silver and Annie Saker.

New Members.

Derek Challenor, Lillie Potter, Maude Courtney, Winifred Williamson, Peggy Joyce, Alec Hammerton, Jack Brown, Ila Morley, Joan Morley, Mary Mason, S. Howard Huxtable, Charles Cornock, Ralph Leon and Anthony Gordon were elected to membership.

Passports.

It is necessary that actors and actresses proceeding overseas to fulfil engagements in the Dominions or foreign countries should be in possession of passports. Application for passports must be accompanied by a letter from the Stage Guild recommending the grant of passport facilities to theatrical artists proceeding abroad. All actors and actresses must apply to the General Secretary of the Guild for that letter, and their contract must be submitted and approved by the Guild when application is made for any passport. The Stage Guild will give every facility to every actor and actress proceeding overseas to fulfil engagements and every consideration will be shown to all artists in order that they may be protected in every way.

Dying to Live.

A new play, entitled "Dying to Live," the joint work of Cyril Campion and Wallet Waller, will be presented by Messrs. Guy Charles and C. B. Williams at a West End theatre immediately after two opening weeks at Cardiff and Southampton. The cast includes Mr. George Gee, Mr. Charlton Norton, and Mr. Hugh E. Wright. It opens at Cardiff on Monday week.

Scott Sanders.

Meeting Scott Sanders at the Palladium on Monday evening, we were sorry to hear that he was only making a brief visit and would be returning to America at the end of the month. Happily, according to present arrangements, Scott will be with us again next Spring for a long season.

Those Jackquello Girls Again.

Madame Jackquello informs us that she is now engaging all the girls for the Wallace Parnell Productions. She will shortly be found in enlarged premises in the West End.

"LAUGHTER UNLIMITED."

AT SHEPHERD'S BUSH EMPIRE.

Lamport and Reeves' road show, presented at the Shepherd's Bush Empire by Harry Hilling never belies its name, for the humorous element is very much in evidence, ably contributed by a talented company. Hal Swain's combination of instrumentalists do not sacrifice melody or rhythm in straining after effect. They play a number of jazz items and a very fine orchestrated light operatic piece. The saxophone playing of Hal Swain is one of the tit-bits of the show.

Vine and Russell have a natural spontaneity of humour and keep the public well entertained all the time they are "on." As Uncle and the cheeky Nephew, they were screamingly funny. To use the hackneyed phrase, but none the less appropriate, the act was "a riot from start to finish." Bert Erroll was no less a success in "Types and Tunes," assisted by his little daughter. There is real showmanship in the little touches that he introduces into his feminine studies of masculine mannerisms. It is their subtleness which makes them really clever. His dresses would do credit to any lady. Little Betty, with her singing and dancing, has the assurance and capabilities of many of her elders.

Jack and Sylvia Kellaway appear in a "double" and as single performers, and in each and every dance they are a great success. The lady is an adept "high-kicker" and introduced a most novel exhibition of the "splits." Jack Kellaway gives a very humorous "take off" of dancers who give us studies of national dances.

From the moment Jock McKay appears to announce himself, he makes the "laughter unlimited." He does not give us the usual pawky type of Scottish humour in the, oftimes, slow and laboured manner, but as the "quick-firing" comedian. One after another he cracks his jokes in which he makes himself the butt of his wit. The Armour Brothers give a laughable dancing and boxing "stunt," and the Ruddock Girls add to their laurels.

"FAST LIFE."

AT WALHAM GREEN.

May and Joan McGriffin's seventeen scene revue, seen at the Granville, Walham Green, on Monday and called "Fast Life," contains some of the funniest comedy in revue to-day and in most of the humorous scenes Mr. Laurie Howe scores heavily. The sketches and skits are all of the subtle variety and the way Mr. Howe gets the fun over is a real revelation. That cough, that vacant air, that quiet then loud penetrating voice of his is comic artistry at its best. No wonder the audience was in constant mirth al, the time he faced the footlights. An old friend in Mr. Charlie Weaver also contributes some of the cleverest comedy characterisation possible and is a huge success. So is Mr. Billy Brand, who not only scores heavily in his two specialities, but is a distinct hit in several of the sketches.

Miss Pinkie Oliven does well in various numbers. Her step dancing is wonderful and she and her partner as Oliven and Santrah are responsible for a pleasing musical speciality. The work of Mr. Gerald Williams throughout the show is distinctive. He acts and sings in delightful style, and Miss Eileen Connolly is another who scores heavily in both these departments. There is some capital dancing from the Sisters Estelle and the Merry Macs. Doris Langford and Anna Verdi completing the fine cast.

"LARKS."

AT WOOD GREEN EMPIRE.

Tommy Lorne and Elkan Simons present here this week a peppy revue in sixteen scenes, entitled "Larks." It is comprised of comedy sketches and musical numbers and every item is thoroughly entertaining, the whole being nicely blended and produced by a master hand. Dave Willis, the chief comedian, makes himself a popular favourite immediately by a cheery chirpy kind of style which renders his portrayals extremely funny. His character work and songs were well applauded. Winnie Goodwin is a versatile young lady who seems to be able to do everything required, and ably too. She is attractive, works hard both in vocal or comedy scenes and obtains a big welcome. Frank and Louie Formby, bearers of a star name and obviously inheriting some of its ability, quickly show by their work throughout that they possess plenty of personality and promise. These two young people should go far. Joe Cassidy does wonderfully well with his clever eccentric dancing, which caused plenty of laughs and gained much applause. Dennis Emons possesses a nice light style and presence, Alec Hardy knows how to sing a song well, Betty Kent stands out with her dainty work throughout, Arthur Blossom, and Mabel Hope's London Girls complete a capable cast.

M.H.A.R.A. Annual Meeting.

The annual general meeting of the Music Hall Artists' Railway Association will be held on Thursday, October 30th, 1930, in the Board Room, 18, Charing Cross-road, at 12 noon. The business will include the report of the statement of accounts and the election of the management committee. Nominations must be sent in by Monday, October 27th, 1930 to C. Douglas Stuart, secretary.

Last week's issue of *Everyman* contained an interesting and appreciative notice by Mr. Seymour Hicks of Mr. Gordon Craig's recently published book on Henry Irving.

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HARRY SHERRY, BETTY SHERRY, JIM SHERRY, PETER SHERRY, DAISY SHERRY, SAM SHERRY

NO VACANCIES

THIS WEEK: HIPPO. WOLVERHAMPTON NEXT WEEK: HIPPO. NEWCASTLE

LONDON VARIETY THEATRES.

(*Other Variety Notices on pages* 11 *and* 15.)

HACKNEY EMPIRE.

Randolph Sutton, England's premier light comedian, who sings catchy and tuneful numbers with a smile and a personal charm no one else has, is receiving a big welcome this week at Hackney, where the locals find him irresistible in every detail. Eccentricity and originality are the key notes of Charlie Higgins' hilarious act. His new jokes, new songs, and new dialogue bring shrieks of laughter. Charlie is a "cert" cure for the "blues." Nellie Wallace, the one and only, with her humorous songs in her own style, sends the audience into fits of laughter at everything she says and does. Will Collinson and Alfred Dean further continue the good work with their witty repartee and arguments concerning "George" and other things, and the comical way in which they deliver it brings them a big hand. Percy Pryde, "musically amusing" in his melody and mimicry, offers an original entertainment on his one-string fiddle, with impressions of many things, including a wireless reception, a new car, and other novelties, which please immensely. Brian Lawrance merits his description as the versatile chap. He displays remarkable talent on the violin, gives solos on the ukulele, besides singing a song or two and dancing in fast and peppy fashion. His offering is brisk and snappy, and he has a pleasing personality and style. Joe Bonell is a loose-limbed dancer who introduces lots of comedy and plays the saxophone at the same time. With Ellen Bay, a beautiful high-kicker and contortionist, the act goes with a swing and excites great enthusiasm. Manuel Vega creates hilarity with pantomime dummies, executes a clever upside down dance, and in general causes a great deal of laughter with his original ideas. The programme is completed by the Pathé sound gazette.

STRATFORD EMPIRE.

A more attractive variety show than that devised for this week's bill of fare could scarcely be desired. Not a moment of dullness is allowed to intervene, for Norman, of Norman and Arnold, appears between each turn as "announcer" and has a bright joke to crack at every opportunity. The couple dance not only well, but impishly, and they have good numbers in "The Guy Who Who Put the I' in Ireland" and "Hallo, Babs, How Do You Do." They had a hearty recall. Max and Harry Nesbitt, two South African boys, are an exceedingly fresh couple, and their work made them prime favourites. Their dancing and actions in patter are particularly laughable features of their turn, and their song, "Everybody Loves My Girl," had a rapturous welcome. In the final ensemble they gave a particularly refreshing incident of how Scotsmen get drunk on New Year's Night, which has to be seen to be appreciated.

Alfredo (himself) and his famous Band had a flattering reception, and the conductor gave liberally from his repertoire. Bert Brown, one of the musicians, sang with effect "Sunny Side of the Street" and "Happy Wedding Day," being warmly applauded. Sonia, a delightful versatile dancer, contributed some charming movements, her toe-dancing being a sheer delight. Her graceful posturing was in perfect harmony with the haunting rhythm of the band.

The Gordon Ray's Girls are a clever combination and individual displays of terpsichorean specialities evoked much admiration. Mona Marsh is a first-class comedienne, and her "barmy" contribution is a distinctly clever item. Miss Helen Green deputised on Monday night for Nina Doria, and was well received. James Newell, in that screaming farce, "A Year in Experiment," is as funny as ever. Finally, in the big *ensemble* at the close, all the artists have a small turn to themselves in a manner which is quite refreshing.

LONDON, SHOREDITCH.

Alf. Goddard, the famous British film comedy star, was received with extraordinary enthusiasm here on a personal return visit. There is no gainsaying his popularity, which he maintains with some clever comedy numbers rendered with intimate style which gets him well over. Jimmie Ferguson, the coloured comedian, who was so successful in the musical comedy "Virginia," offers as the "shakiest sovereign of syncopation," a song and monologue act which is received with much laughter and applause. He is also a very clever dancer and his stepping pleased immensely. Bertini presented Miss Dyson in a hypnotic feat in which she is enclosed in a tank filled with water for twenty minutes, during which time Bertini amuses with his various card tricks, and the act held them breathless here. Camille Gillard, the Belgian tenor, was warmly welcomed for his splendidly rendered songs, and Ernest Shannon is a versatile comedian whose songs, stories and impressions are most favourably received. The Skating Skamps on the revolving table caused excitement with their thrilling novelty, as did Hugo Darty with his novel acrobatic specialty. Iris and Noranna Rose are a versatile sister act in songs, harmony, ballet and jazz dances, which entertained. These two are a clever couple, who should be snapped up soon. Lily Long and Shortie, the cannibal comic in Pacific pastimes, was excruciatingly funny, and had a big hand for her work, and Sansome and Bent have an original comedy act of undoubted ability.

KINGSTON EMPIRE.

Variety's banner is unfurled again here this week, Horace Goldin, the royal illusionist holding the premier position on the bill. While presenting one or two magical masterpieces, including "From Film to Life" and "The Great Divide," that have been seen before, Mr. Goldin has included in his catalogue practically forty minutes of new experiments, illusions never seen in Kingston before, all of which are exhibited with expert showmanship. No sooner has one sensation been placed before the eyes and the seemingly impossible made possible than with lightning rapidity the full stage elaborately dressed again discloses another spectacular magical problem which cannot fail to mystify all.

Aston Brothers and lady present a clever trick cycling act, introducing many dangerous stunts which with brief snatches of comedy furnish an attractive opening turn. Cliff Barrett, supported by Netta Clark in a comedy episode, "Auntie's Visit," produces some hearty laughs in all parts of the building. Reso and Reto have a novel opening to a highly clever equilibristic and acrobatic show, consisting of heaps of original nonsense. The second part of the act is extremely amusing and clever with a surprise climax. Claude Dampier, described as the professional idiot, encouraged by Miss Billie Carlisle in an effective setting of black and gold, have a comedy scena so much out of the ordinary that loud laughs are heard all over the theatre.

A. J. Powers, the Scots comic, has a list of new highland stories, some songs and smart dancing, with a little music, and is a great laughing success. The Raimonda Ballet consists of a troupe of dancers, both male and female, in effective costumes, who give a series of classical and fantastic dances.

WATFORD PALACE.

Top of an entertaining variety bill is Giovanni, the famous comedy juggler. He works deftly and quickly and there is not a moment while he is on the stage that lacks interest. In addition to several remarkably clever sleight-of-hand tricks, he keeps the house in roars of laughter with the ease in which he extracts articles from the pockets of the Committee of four gentlemen on the stage, and then presents them back as "souvenirs," and almost before they have regained possession of their property they have lost it again. Giovanni is as humorous as he is clever, and he is given a great ovation at the close of his performance. In their latest dances, Mason and Royale live well up to their high reputation. They are immensely funny in their burlesque song and dance, "She can't make up her mind." Intensely interesting are the wonderfully trained and balancing feats performed by Olsen's sea-lions, the antics of Tommy keeping the house in continuous merriment. De Haven and Page secure their full share of laughs in their burlesque musical turn, and Lily Lassah is given a good reception for her Irish ballads, which she renders in first-rate style. Mdlle. Levanda performs a number of balancing feats to the accompaniment of loud applause. Lew Grade is an accomplished dancer, showing to distinct advantage in his burlesque sailors' hornpipe. Rob Daymar, the swell musical clown, gives a number of popular selections on various instruments.

Will Fyffe.

At the Hippodrome, Southend, last week, Will Fyffe and a fine supporting company played to remarkable business at this popular resort. This week the popular comedian is paying another visit to the London Coliseum and next week resumes a provincial tour at the Hippodrome, Leeds.

Fun.

Next week at the Hippodrome, Preston Jackson Owen will present, in conjunction with Maeder and Madova, a novel show which has been labelled "Fun" and will be seen in town at an early date.

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The Realm of Music

By L. HENDERSON WILLIAMS.

WINIFRED RADFORD.

A feature worthy of note in Miss Radford's vocal programme was the unusually happy translations she had made of *Lieder* by Schubert, Brahms and Wolf. Her youth and evident nervousness suggested that this was a début. So, in truth, did the immaturity of her interpretations. But these are passing imperfections; far more important is the already established fact that she has a lively intelligence and a voice that should be of excellent quality if only it were produced with greater ease and naturalness. She has a feeling for style but not yet the technical ability to express it completely. Wolf's "*Heimweh*" and Arnold Bax's "Cradle Song" were her artistic high-water mark, though in neither was she able to express vividly her really sincere conception of the songs. Mr. Harold Craxton's experienced accompaniment playing was the best aid she could have chosen.

SHERIDAN RUSSELL.

Mr. Russell is to be congratulated on having put together such an unhackneyed programme of 'cello music, although one or two of the items were rather disappointing. The Caix d'Hervelois Suite, for instance, may be completely summed up in the title of its third movement—"*L'Agréable*"—and Zoltan Kodaly was far from his best in the Adagio. Mr. Russell plays in refined and thoughtful style, and is scrupulous not to infringe his composers' indications as to performance. His tone, though not large, is pleasing, and his execution of the unaccompanied Bach Suite proved the competency of his technique. Owing to the sudden indisposition of Mlle. Marianne Verneuil, a slight alteration was made in the programme, Mr. Bratza joining Mr. Russell in the Handel-Halvorsen *Passacaglia* for violin and 'cello instead of the Duo by Tibor Harsanyi. Mr. Dushko Yovanovitch accompanied with skill and taste.

TONY CLOSE.

Mr. Close is a 'cellist of increasing virtues. His broad tone and well-judged phrasing were heard to special advantage in the Schumann *Fantasie-Stücke*, the Debussy Sonata and the novelty—Mr. Cyril Scott's new "Ballade" for 'Cello and Piano, which was accompanied by the composer. This is a work of considerable scope and length, affording the 'cellist nearly as much opportunity for technical display as a concerto. It opened and closed well, on broad harmonic lines, but, hearing it for the first time, a good deal of the intermediate thematic development sounded more contrived than spontaneous. It was mainly lyrical in conception. Mr. George Reeves was in sympathetic mood and contributed most effectively to the interest of the *ensemble*.

PHILADELPHIAN MUSICIANS.

Messrs. Tibor de Machula, 'cellist, and Benjamin Grobani, bass-baritone. Graduates of the Curtis Institute of Music, Philadelphia, proved the worth of their musical gifts and the excellence of their training, at Wigmore Hall on Wednesday afternoon. The 'cellist plays with agreeably smooth tone, neatness of phrasing and dexterity of right and left-hand technique His intonation was beyond reproach, and his readings, particularly of the Handel Sonata, were thoughtful and in good taste. Mr. Grobani was, I think, suffering from traces of the prevailing cold, which affected his *mezza-voce* singing but could not disguise the natural fullness, resonance and good range of his voice nor obscure the justice of his phrasing. He was heard in Italian, French, German, Spanish and English songs. Both young men have some way further to go, but are assuredly on the right road to success. Mr. Earl Fox accompanied.

R.C.M. CHAMBER CONCERT.

A disappointment awaited us at South Kensington on Wednesday evening, for the promised original String Quartette by Helen Perkin (of the Ireland Concerto fame) had been withdrawn. Several students gave executive evidence of careful study, the most promising being Shena Fraser, pianist, and Joyce McGlashan, singer. Two also challenged fate by the introduction of original compositions. If one had not seen Alex Templeton led on to the stage one would never have suspected from his playing of his Introduction, Passacaglia and Fugue that he lacked sight. As well as being an able pianist he is evidently a zealous student in the composition class, and his scholarly treatment of the Passacaglia and Fugue showed a good grasp of form. Mr. Harold Darke's experience in choir-training enabled him to write expertly for voices. "When youth rides forth" is a setting of five pastoral lyrics for vocal quartette; agreeable, well-devised choral music. "The Orchard" exhibited most originality in treatment. The singers, Jane Vowles, Marjorie Parker, Emlyn Bebb and William Parsons, seemed accurate and tuneful, but did not give us the pleasure of hearing the words. Of the three songs by ex-students, sung by Joyce McGlashan (her enunciation was perfect), Michael Head's "Sweet Chance" was the cream. Herbert Howell's "Come sing and dance" missed some of its effect through lack of rhythmic definition in the accompaniment-playing, and the singer did not combine complete neatness with the speed of Bliss's "The Buckle."

ALFRED READ.

One has great respect for a singer who knows so well what he is about as Mr. Read. His programme covered an unusually wide field and in the most contrasted styles and moods he was at home, especially in interpretation. The voice itself had no great warmth. In *Nacht und Träume*, for instance, the justness of movement and manner were not backed up by sensuous beauty of tone. But he conveyed atmosphere with remarkable success in such unusual songs as Parry's "Through the Ivory Gate," Warlock's "Piggésnie" and the fifteenth-century "My Gostly Fader." Mr. Harold Craxton accompanied with vitality.

SIDNEY SUKOENIG.

A star that promises to be of notable magnitude on the pianistic horizon appeared in Mr. Sidney Sukoenig, the young American, who presented a remarkable programme at Wigmore Hall on Friday. His technique is powerful and at the same time sensitive He has, however, the orator's temperament and it makes him take short views. Temperament with so much vitality behind it is, nevertheless, a splendid asset, and he will acquire balance in time. Content and treatment in his original composition, Theme and Variations, added to our respect for Mr. Sukoenig's musicianship.

THELMA REISS-SMITH.

This young 'cellist, whose programme on Friday included the Elgar Violoncello Concerto, exhibits remarkable interpretative gifts in addition to an unusually assured technique. Her tone has depth and purity and her intonation is almost immaculate. She should, if Fate be kind, be in the front rank of artists in a few years' time, for she can forget herself completely in her music, and in so doing held our interest as not one débutante in hundreds has the personality to do. Miss Joan Black partnered her well in the Handel and Delius Sonatas, but she has not the intuitive insight of the 'cellist.

THE ROTH STRING QUARTET.

Not since the break-up of the Flonzaley have we heard a quartet so completely satisfying in all musical aspects as the Roth (MM. Feri Roth, Jeno Antal, Ferenc Molnar, viola, and Albert van Doorn, 'cello). In Wigmore Hall on Saturday afternoon they played Mozart in G (K 387), the Debussy quartet, and Schumann in A minor. I have never heard the Debussy more exquisitely done. This was the group's first appearance in England: I hope the second will not be long delayed, for individually and in *ensemble* they are most polished executants.

HANS KINDLER.

Herr Kindler draws superb tone from his 'cello and has an equally superb mastery of the fingerboard. It is, indeed, a heroic tone, warm and supple, and he produces it in as rich quality in the highest positions on the upper strings as on the lower. But admitting that his playing is technically unimpeachable, the nature of his interpretation is in one respect open to question. His readings of the Purcell Suite and the Brahms Sonata in E minor were unusually emotional: in the *Allegretto quasi menuetto* of th latter his liberal use of *tempo rubato* seemed most un-Brahmsian, and even in the Dutch folk-songs (charming tunes) I personally would have preferred more restraint in statement. The Hindemith solo Sonata, played twice, evoked admiration for Herr Kindler's brilliant performance of it rather than for any merits in itself. Mr. Gerald Moore proved himself throughout a musician of insight and accomplishment.

MYRA HESS.

Miss Hess does not, I think, specialise in a particular composer's works. Her catholicity of taste and wide musical experience enable her to render with equal discrimination the compositions of Bach or Chopin. But at Queen's Hall on Saturday afternoon we have especially to thank her for a movingly beautiful exposition of the Brahms Sonata in F minor (op. 5). It was more unequal, more human playing than we are accustomed to from Miss Hess, who irreproachable readings have at times an almost statuesque inevitableness. This was different. It was vital interpretation, emotional yet never exaggerated, seeming at times in its altered presentations of a single theme less purposed than inspired.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Queen's: 8, Opening Concert of the B.B.C. Symphony Series, conducted by Adrian Boult; soloist, Suggia. Wigmore: 5.30, Miss Richardson's Children's Violoncello Recital; at 8.30, Wednesday Evening Chamber Concert. Grotrian: 8.15, Luise Walker, guitarist.

Thursday, 23rd.—Queen's: 8.15, Opening of the Philharmonic Season under Sir Thomas Beecham.

Friday, 24th.—Grotrian: 3, Florizel von Reuter; at 8.15, Dorothea Webb, singer. Conway Hall: 8, Guild of Singers and Players. Wigmore: 8.30, Angus Morrison, pianist.

Saturday, 25th. — Wigmore: 3, Lamond. Grotrian: 3, the Peppin Twins—Two-Piano Music.

Monday, 27th.—Wigmore: 8.15, Harold Fairhurst, violinist.

Tuesday, 28th.—Wigmore: 5.30, the Eyre Trio; at 8.30, Harold Dahlquist, singer. Conway Hall: 8.30, Erhart String Chamber Orchestra.

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Theatrical Gossip

The O.P. Club.

Miss Mary Anderson will make one of her very rare reappearances in public when she takes the chair at a dinner to be given in honour of Miss Gwen Ffrangcon-Davies and Mr. Cedric Hardwicke and the cast of "The Barretts of Wimpole Street" by the O.P. Club at the Mayfair Hotel on November 2nd next. Arrangements are also being made by the Club for a "Cochran-Coward" dinner, but these are not as yet complete.

On November 16th there will be a debate on "This Question of a National Theatre." The Secretary of the British Drama League, Mr. Geoffrey Whitworth, will open, and Mr. Alec L. Rea will reply.

Gallery First Nighters' Club.

On Sunday next, Mr. Cedric Hardwicke will talk to the Gallery First Nighters on "The Play Is Not the Thing." Mr. Norman V. Norman will take the chair at 7.15 p.m. On Sunday, Nov. 9th, at the Criterion Restaurant, the club is giving a dinner to Miss Sophie Tucker. The President, Leslie Bloom, will take the chair. Full particulars can be obtained from the Hon. Secretary, Mr. C. A. St. John Parry, at the Club's headquarters, 26, Gt. Windmill-street.

Stage Society.

Next Sunday sees the first production of the season of the Incorporated Stage Society, at the Prince of Wales's Theatre. "Cheri" is an adaptation from the French of Colette and Leopold Marchand by Una, Lady Troubridge. Mlle. Alice Gachet will produce and Mr. Hugh Gee of Art Direction Ltd. has designed the sets. Mary Clare will play the part of Lea, Hubert Langley acts Cheri, and Alan Napier is the drug addict, Masseau; whilst others in the cast are Martin Walker, Joyce Moore, Robert Gates, Elsie French, Guy Preston, Marion Fawcett, Violet Marquesita, Rose Tudor, Inez Bensusan and Margaret Raymond. Ronald A. Shiner is again stage-managing for the society, and will be assisted by Margaret Raymond.

New Lyceum Production.

"Traffic" is to be withdrawn from the Lyceum on November 1, to make room on November 4 for a new Jack de Leon "thriller," entitled "The House of Danger." The idea is to transfer the latter to another theatre as soon as the pantomime starts. Dennis Neilson-Terry, Mary Glynn and most of the "Traffic" company will be in the new piece, with Lyn Harding (his Lyceum début) as an important addition. Although the play abounds in gangs and crooks and murders, there are no police in the cast of characters.

"Lucky Dip" Cast.

The full cast of Frank Vosper's play, "Lucky Dip," to be produced at the Comedy Theatre to-morrow, includes Frank Lawton, Henry Caine, Dorothy Black, Reginald Bach, May Hallatt, Ballard Berkeley, Clare Greet, Fred W. Permain, Ivor Barnard, Townsend Whitling, Douglas Thompson and Nora Swinburne. The play has been produced by Frank Vosper.

"An Object of Virtue."

The Duchess Theatre reopens early in November with "An Object of Virtue," a comedy of manners in four acts by Edward Percy, a free adaptation of "Le Gendre de Mons. Poirier," by Emile Augier and Jules Sandeau. The action takes place in Paris in 1830. The principals are Horace Hodges, C. V. France, Brian Aherne, George Curzon, Robert Farquharson and Jean Forbes-Robertson. The producer is Reginald Denham and Laurence Irving has designed the scenery and costumes.

Irish Players at the Criterion.

"The Far-off Hills" finishes at the Criterion on Saturday and on the following Tuesday, Synge's famous comedy, "The Playboy of the Western World," will be revived for a short season. With the exception of Una O'Connor, for whom there is, unfortunately, no suitable part, all the "Far-off Hills" company will appear in this revival. Sydney Morgan is produce and play his original part of of Old Mahon. Fred O'Donovan will produce and play his original part of the Playboy.

"A Murder Has Been Arranged."

Mr. Emlyn Williams, who gives a brilliant performance as the "secretarial gunman" to Charles Laughton's Chicago creation in Edgar Wallace's "On the Spot," at Wyndham's, has found time to write a thriller himself, entitled "A Murder has been Arranged." This drama is being presented by the Repertory Players at the Savoy Theatre on Sunday, November 9, and Mr. Williams himself will be responsible for the production.

"Lilies or Lavender."

"Lilies or Lavender," the dainty old-world comedy which won much admiration when Henry Baynton and Miss Glossop Harris produced it at the Theatre Royal, Nottingham, has been acquired from the authoress—Miss Dorothea Moore—by the Herbert-Addison Syndicate for a short preliminary tour before being shown at a West End Theatre. Miss Victoria Addison, who created the part of Mrs. Lavel, will direct the tour, assisted by Miss Florence Herbert, who will again appear in the comedy rôle of the village chatterbox, Miss Deborah Crow. Mr. Henry Fielding will again be responsible for the stage management.

"Nippy's" Opening Date.

"Nippy," the all-British musical comedy which is proving so successful during its "try-out" in the provinces, is to be presented in London, at the Prince Edward Theatre, on Thursday, October 30th. The cast includes Binnie Hale, Clifford Mollison, Arthur Riscoe, Richard Purdell, Marjery Wyn, Edwin Styles, Ernest Mainwaring, Betty Shale, Margaret Baird, Phil Lester, Sheila Dexter and Debroy Somers and his Band.

From the "Lane" to Lewisham.

"The Three Musketeers," which finishes at Drury-lane on Saturday, is, we are told by Mr. Ernest E. Hooke, to open at the Lewisham Hippodrome on Monday next. This popular South East London theatre is this week the rendezvous for patrons who are delighted with Owen Nares and Iris Hoey in "The Man in Possession."

Frank E. Franks.

Frank E. Franks is again becoming a very busy producer. On May 4, he is to present a new musical production entitled "Sons of the Air" and on August 4 he is to stage at the Empire, Sunderland, his most ambitious production since the "Gay Lieutenant," entitled "The Love Nest." Mr. Franks believes this will be the greatest opposition that the "talkie" houses have had since their advent.

The cast will be sixty strong, and will include Jane Kellog and her Ladies' Symphony Orchestra of sixteen performers, and the Sixteen English Belles, the Westminster Quartette of Male Voices and full company. The "Gipsy Vagabond" continues to run with great success and will conclude at the Hippodrome, Newcastle, on April 27 next, to make way for the "Sons of the Air" production.

The Repertory Players.

For their next production, at the Savoy Theatre on Sunday, November 9, the Repertory Players have chosen a very unusual thriller. It is described as "a ghost story in three acts," and is written by Emlyn Williams, the actor. He calls it "A Murder has been Arranged." The story opens in the partly dismantled Adelphi Theatre, the leading character in the play having borrowed the stage for the purposes of his ghost story! The author is producing the play.

On November 14, the Repertory Players will hold their annual autumn ball at the Park Lane Hotel. This is bound to be a very jolly affair, many well-known celebrities have already promised to contribute items to the cabaret. Tickets (17s. 6d. each) can be had from the secretary, 58, Haymarket, S.W.1.

The Budding Ibsen.

An Ibsen play which few people have seen on the stage was presented at the Repertory Theatre, Birmingham, on Saturday night. "The Warrior of Helgeland" belongs to the period before Ibsen had developed his analytical powers as they are applied in the dramatic works on which his fame rests. Written when he was in his thirtieth year, it treats the Volsung Saga not merely as a symbolic background, but fills the stage with Viking giants and titanic passions.

It was first produced in England in 1903 with Ellen Terry in the leading part, that of a proud daughter of the Vikings, consumed with love and hate, a victim of the fates whose spirit refuses to bow to the doom which they pronounce upon her. Two years ago "The Warrior of Helgeland" was put on at the Hull Repertory Theatre.

In the present production at Birmingham the dominating part of the woman who accepts death rather than spiritual defeat is finely played by Joyce Ware. The declamatory passages are powerfully rendered, and the underlying subtleties which belong to the conception are skilfully conveyed. Among other players who acquit themselves with distinction are Dorothy Turner, Jack Twyman, Stanley Groome and Richard Littledale.

Sybil Thorndike in Liverpool.

A visit by Miss Sybil Thorndike is always looked forward to with pleasurable anticipation. Consequently, advance bookings at the Royal Court, Liverpool, for "The Squall," which makes its first appearance there, are very satisfactory. The noted actress will be supported by Lewis Casson, Mary Casson, Iris Darbyshire, Winifred Hare, Francis James, Cecil Booking, Mary Edmonds Hull, Roland Gillett, W. V. Garrod and Robin Craven. A matinée presentation of Ibsen's "Ghosts" is also to be given.

A New Passion Play.

"The Light of the World," the Passion Play by A. H. Debenham, which was produced by amateurs at the Church Hall of St. Barnabas, Temple Fortune, Golders Green, in April, and repeated on several occasions, has been published by Samuel French, Ltd. The play presents in skilful sequence incidents in the life of Christ on earth, principal characters of the New Testament being introduced in dramatically constructed scenes. While Barnabas and Joseph of Arimathæa are given the chief credit for carrying on the work of the Church, the author has made of Peter a rather contemptible figure giving only the denial episode and overlooking the fact that it was to him that the Divine Founder gave the keys of the Kingdom of Heaven. A real sense of rhythm is displayed in the dialogue, some of which is gracefully poetic.

One-Act Play Contest.

An award of five guineas will be made for the best one-act play written by a member of the Playhouse Circle of Liverpool. Not more than two plays may be submitted by a member and no play is eligible which has been published. Entries must be typewritten, on one side of the paper only, and must play for not less than twenty-five or more than forty minutes. The plays will be read by a sub-committee, who will select the six best; these will be read by Mr. William Armstrong, director and producer of the Liverpool Playhouse Theatre, who will make the final decision. All entries must be in the hands of the Hon. Secretary of the Society, A. W. Thomson, 160, Muirhead-avenue, Liverpool, not later than December 1st.

"Aussie" in "Charlot's Masquerade."

"Aussie," the Boxing Kangaroo, introduced ten minutes of excitement into "Charlot's Masquerade" at the Cambridge Theatre, on Monday night, and knocked out his adversary in three rounds. No doubt it is a case of brilliant training, but certainly the kangaroo gives the impression of being a first-rate boxer, and scores his points like a human. This act brought a good deal of applause.

The revue seems to have settled down comfortably in the beautiful Cambridge Theatre. Miss Beatrice Lillie has now introduced her famous old number, "Snoops, the Lawyer." For the rest, the show is much the same as before; an elegantly presented and amusing entertainment.

A Postponement.

"Gentlemen of the Jewry," a new production, had been announced for this week at the Rusholme Theatre, but a postponement has made way for A. A. Milne's "Ariadne," followed each night by Vernon Sylvaine's "The Road of Poplars," both of them excellently played.

The Ardwick Empire.

This week marks the close—much to be regretted—of the repertory season at the Ardwick Empire, which, with its change of management, goes over to the talkies on Monday next. William Holles' company will leave behind them, as well as many friends, the memory of a particularly excellent rendering of "Tilly of Bloomsbury."

"Suspense" in Manchester.

Patrick MacGill's war play, "Suspense," is to be seen this week at the Opera House, Manchester, and interest in it indicates that drama in the trenches, concerning the common soldier particularly, has not lost any of its appeal. The outstanding rôle of Scruffy, which was played in London by Gordon Harker, is in the hands of Lew Lake, who made friends with local playgoers years ago. The management of the theatre invited the members of the Old Contemptibles' Association (Manchester and Salford branch), with their wives, to witness the play on Tuesday evening, the 21st.

Henry Baynton's three weeks' Shakespearean season at this theatre turned out very satisfactorily, and the company will return for the week before Christmas. Meanwhile, a visit of Grand Opera is due a fortnight hence.

Royal Matinée for Middlesex Hospital

A special matinée of the musical play "Eldorado" is to be given at Daly's Theatre on Thursday, November 6th, in aid of the Middlesex Hospital Reconstruction Fund. Prince Arthur of Connaught, the Chairman of the hospital, and Princess Arthur of Connaught will be present. The matinée has been arranged by the management of the theatre and members of the cast of "Eldorado" as a mark of gratitude to the Middlesex Hospital for its great services to the theatrical profession. Quite recently Miss Désirée Ellinger, the leading lady of "Eldorado," became a patient of the hospital as the result of a motor-car accident in the West End. Ordinary prices will be charged, and the whole of the proceeds will go to the Middlesex Hospital, the entire cast of "Eldorado" having generously offered their services free.

"Neighbourhood" Show for London.

Definite plans have been made by which before the end of the present year a musical entertainment of a novel character is to be produced in the country, for eventual presentation in town. This will be the first attempt to put on in London the type of attraction known in America as a "neighbourhood" show. The classic example in the United States is the "Greenwich Village Follies." The London production, which will be quite independent and home-made, will be known as the "Chelsea Follies," and every effort will be made to give it a real Bohemian atmosphere, in keeping with the many artistic associations of Chelsea.

The plans for the "Chelsea Follies" are in charge of Mr. Archie de Bear, who will be responsible for the general supervision of the entertainment. The idea of the production, however, originated with Mr. R. H. Gillespie, Managing Director of Moss' Empires. He will be associated with Mr. de Bear in the enterprise, as also will Mr. Aubrey Hammond, the well-known artist and scenic designer, as Art Director.

An invitation will be issued to all the principal art schools for the submission by students of designs for classified stage scenes and costumes. A prize of £20 will be awarded in each class for the winning design, and there will be a consolation prize of £5 for the next best in each class. Subsequently, other contests, embracing musical compositions, lyrics, and sketches, will be announced.

"HER FIRST AFFAIRE."

TRANSFERRED TO THE DUKE OF YORK'S.

A large and enthusiastic audience welcomed Merril Rogers and Frederick Jackson's high-spirited farce, "Her First Affaire," on the occasion of its transference from the Kingsway to the Duke of York's Theatre on October 15th. The piece, which began very brightly a few weeks ago, has improved considerably by playing, and now it is impossible to see how its performance could be bettered. "Her First Affaire" provides first-class entertainment for theatre-goers who enjoy a good laugh and are disinclined to bother their heads over life's more serious preoccupations. Its fun is purely of the surface order, the authors having given only the lightest treatment to their story, which, as those who read the notice which appeared before in "The Era" will remember, deals with the reactions of a mild and middle-aged novelist, erotic and inflammatory on paper, when he is confronted in real life with the situations which he has painted in such vivid colours in his books. The cast is the same as before, so we will content ourselves with saying that their successful performances are repeated by Mr. Henry Hewitt, Mr. Jack Hobbs, Miss Zillah Bateman, Miss Margery Binner, Mr. Douglas L. Webster and Miss Helen Pollock—saucily Gallic as a French maid.

The occasion was marked by the presentation of a tabloid musical comedy by Frederick Jackson, with songs by Dudley Glass, entitled

"Colour Blind."

Prospero	Frederick Ranalow
Dobson	Douglas Webster
Pamela	Marjory Gordon
Marion	Erica Leslie
Dr. Nichols	David Leslie

The author and composer have managed to crowd a great deal into the half-hour or so during which this little play occupies the stage. Mr. Frederick Jackson has provided quite a complicated plot, which provides a dinner-party, some love-making, a hold-up, and an undressing scene in a Chelsea studio; and Mr. Dudley Glass gives us a miniature musical score which contains a ballad, a waltz song of Viennese extraction, and a dance number in the brisk modern vein. Mr. Frederick Ranalow sings magnificently and acts with a sense of comedy, Miss Marjory Gordon decorates so charmingly the leading feminine rôle that she sets us longing to see her in a full-size vehicle. Mr. David and Miss Erica Leslie are seen in some nimble dancing and carry off several comic scenes very well indeed. Mr. Douglas Webster as a manservant is dignified even when he has to skip across the stage, which is as it should be in the realm of musical comedy.

THE CARMARGO SOCIETY.

The Camargo Society began operations at the Cambridge Theatre on Sunday evening last with an interesting programme which included examples of many different styles of ballet. They gave us first of all a period production by Adeline and Alexander Genée, of the ballet from Meyerbeer's "Robert the Devil." This was a thing of beauty which awakened memories of a ballet form of years ago, with its ivy-covered ruins and its rows of dancing nuns over whom the sinister figure of Robert hovered like an evil presence. The lighting was not always very happy, and the dancing *ensemble* was not particularly good, but the general effect was charming, chiefly because of the brilliant dancing of Miss Phyllis Bedells, as the Abbess, and the crisp playing by the orchestra of the theatrically effective music.

The first performance of Constant Lambert's "Pomona," choreography by Frederick Ashton, and scenery and costumes designed by John Banting, proved to be an exciting experience. Every moment of the work was vital and interesting, and fine performances came from Mlle. Anna Ludmilla, who created a real character in the name-part, and from Mr. Anton Dolin, whose dancing as Vertumnus had magnificent vigour and leaping high spirits. Mr. Walter Gore and Mr. John Spurgeon were notably good in two subsidiary parts.

A divertissement entitled "Danse Sacrée et Danse Profane," to music by Debussy, with choreography by Ninette de Valois, was notable for some masks and costumes designed by Mr. Hedley Briggs. These were entirely suitable to their purpose, being equally lovely at rest and in action. The dancing had an angular grace, and great originality of form. Altogether this was a strikingly novel and entertaining item.

"A Toothsome Morsel," being scenes from a dentist's waiting-room set to jazz music, had not the aesthetic appeal of the rest of the programme, and suffered by comparison. A dance suite interpreted by Miss Anny Boalth, which we were asked to consider as generally representative of the Central European School of Dance, and the Laban Movement, was restful to watch, but quite incomprehensible.

Liverpool Repertory.

Many memorable successes have been achieved by the Repertory Company connected with the Playhouse, Liverpool, during its long existence, and the present work in hand will assuredly be added to the list. Sherriff's comedy, "Badger's Green," has caught on, as was felt it would on the first night's presentation, and the demands on the box office are great. There seems no necessity for change for some time to come.

"TREACHERY."

AT MARGATE.

A New Romantic Drama, by Louis Caria, produced at the Hippodrome, Margate, on Monday, October 20th.

The action of the drama takes place in Russia in 1917, just after the resignation of the Czar, and revolves round a band of theatre players of the Art Theatre, who are in the war area entertaining the troops. The leader of these players, Tanya (Miss Diana Wilson) is in love, and is loved by Prince Paul (Mr. Richard Gray), who is the head of the army there. Treachery among the troops and weakness of the Government is bringing about a collapse of the army. The beautiful leading lady is, however, popular with the troops, and as a modern Joan of Arc, she is elected their "Colonel." The drama culminates in an admirable situation which is ingeniously developed. The author has sought to get the right atmosphere of old Russia, with its characteristic love of music and dancing, and has not stressed the dramatic side at the expense of some comedy and thrills.

The acting was excellent throughout, particularly from the two leading players, and very good support was given by Miss Olwen Roose, Mr. Alexander Sarner, Mr. Anew McMaster Mr. Philip Brandon, Miss Jennie Richards, Mr. Norman Claridge, Mr. Norman Chidgey, Mr. Basil Ulon, Mr. Hal Lancaster, Miss Ailsa Craig, Mr. John Dawson and Mr. Vincent Holrian. The scenery, by Jos. and Phil. Harker, was characteristic and in excellent taste, and the costumes picturesque. The play was produced by Gordon Harbord.

"PILGRIM'S WAY."

A new play, dealing with a picturesque Spanish legend, written by Miss Lydia Sydney, was produced at the Rudolf Steiner Hall on October 8 by the Young Age Theatre. The complications of the plot are well thought out and, though the play has a somewhat sugary flavour, some of the dialogue rises above the ordinary and issues from the mouths of its speakers in good lyrical style. Only a fairy scene, a little incongruous in a play that deals with the times of the Crusades, is not artistically in keeping with the idea of the authoress.

Miss Sydney created her own heroine with great sincerity and became even impressive in the mature scenes. Mr. Geoffrey Paul showed a good deal of versatility, for he was in turn a modern young man, an old Saracen chief and a Spanish knight, and lent a becoming dignity to all three parts. Miss Joan H. Van Thal, who was also stage director, gave evidence of an experienced style, but was not happily cast as a plotting adventuress. Mr. Peter Northcote acted well as an old Chancellor.

BEAUTIFUL CHARMING

Mlle. MIREILLE PERREY

The Star of the London Hippodrome warns Beauty against Dirt

Mademoiselle Mireille Perrey has completely captured our English hearts with her vivacity and her impressible charm. She brings into "Sons o' Guns" at the Hippodrome an airy atmosphere of lighthearted gaiety, which, in conjunction with her clever dancing and singing, contributes much to the success of that justifiably successful show.

Mlle. Mireille Perrey, who is appearing in "Sons o' Guns" at the London Hippodrome.

"So many almost lovely complexions would be quite lovely," says Mlle. Perrey, "but for 'l'ennemi des femmes'—all the dirt, unsuspected, that sails about in the atmosphere here in your London, and in my Paris, and all over the world in the big towns. It is so different from the air of 20 or 30 years ago when our Mothers were girls." Mlle. Perrey enumerated some of the factors which contribute to the composition of the air around us: chimneys, motor exhaust, factories, which combine to load the atmosphere with unpleasant greasy constituents, which are deposited everywhere, including the exposed portions of the skin. "Much of it, of course," said Mlle. Perrey, "is washed away naturally in the course of the ordinary toilet. But much of it finds its way right into the skin, into the pores, and much of it stays there."

"C'est affreux—and think that with many women it stays there for years and years, and they wonder when their faces and their hands become coarse and sallow." Mlle. Perrey insists strongly on the necessity of getting all this deeply embedded dirt out of the skin. "The skin must suffer until you cleanse the pores regularly with *Pond's Cold Cream*, nothing else will do so well. *Pond's Cold Cream* goes to the very base of the pores and dissolves out the grime and grease. After we wipe away dirt and cream with *Pond's Cleansing Tissues*."

Mlle. Perrey said in conclusion: "It is possible that years of congestion may have enlarged the pores. Cleanse them and then close them with *Pond's Skin Freshener*. It braces the skin—renews its life."

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WAITING FOR THAT THING CALLED HAPPINESS
ON THE SUNNY SIDE OF THE STREET
EXACTLY LIKE YOU
BENCH IN THE PARK
SONG OF THE DAWN
I LIKE TO DO THINGS FOR YOU
RO-RO-ROLLIN' ALONG
HAPPY FEET
SITTIN' ON A RAINBOW
THAT NIGHT IN VENICE
MY LOVE AFFAIR
HAPPY DAYS ARE HERE AGAIN
THE KING'S HORSES

VALSES

HORATIO NICHOLLS' GIPSY MELODY
MEET ME IN MY DREAMS TO-NIGHT
PRINCESS ELIZABETH
MOLLY
ROMANCE
SILV'RY MOON
LAZY LOU'SIANA MOON
WHEN I PASSED THE OLD CHURCH DOOR

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NEXT WEEK'S CALLS.

MONDAY, OCTOBER 27, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOV. 17, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—Company as booked.
HULL ALEXANDRA THEATRE.—"Tiny Town Follies."
YORK EMPIRE THEATRE.—"Florrie Forde and All-Star Variety Company.

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Harry Gilpin presents "Aprez Vous" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Talkies.
BURY HIPPODROME.—Talkies.
ECCLES CROWN THEATRE.—Harry Beresford presents "Sensational."
LIVERPOOL PAVILION THEATRE.—W. D. Productions present "This Is Variety."
MANCHESTER HULME HIPPODROME.—John D. Roberton presents "The Laugh Parade" Revue.
MANCHESTER JUNCTION THEATRE.—Talkies.
MANCHESTER METROPOLE THEATRE.—Will A. Jackson presents "Come to the Fair" Revue.
MANCHESTER KING'S THEATRE.—Samson, Great Como, Boyd and Dane, Six Alexandras, Peter Fannan, Pasqui and Peru, Mr. and Mrs. Toby.
MANCHESTER OSBORNE THEATRE.—Wal Langtry presents "Council Houses" Revue.
MANCHESTER EMPRESS THEATRE.—Talkies.
MANCHESTER QUEEN'S PARK HIPPODROME.—Talkies.
MORECAMBE WINTER GARDENS.—Pictures and Dancing.
PRESTON ROYAL HIPPODROME.—Ben-Well Productions present "Golden Arrows" Revue.
PRESTON KING'S PALACE THEATRE.—Talkies.
SALFORD ROYAL HIPPODROME.—Willy Pantzer's Midgets, Alf Thomas, Skating Riots, Hengler's Dogs, Coste and Santsi, Billy Resso, Marcus.
(Band rehearsals for all above, Monday, 2 o'clock.)

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA.—Talkies.
NORWICH THEATRE ROYAL.—"Almost a Honeymoon."
SWINDON EMPIRE THEATRE.—"Making Good."
WINDSOR THEATRE ROYAL.—"My Wife's Family."

FRED COLLINS VARIETY AGENCY LTD. DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—Taynan Productions present "Splendour" Revue, cast including Dave Morris, Will Morris, Eileen O'Hara, etc., etc.
EDINBURGH THEATRE ROYAL (reh. 12).—Flotsam and Jetsam, Leo Sax Trio, Juggling Demons, Dave Poole, Jack Martell Jack Strand and Joan Wells, Teresa Russell, Hicken and Rose.
GLASGOW METROPOLE (reh. 12).—Thomas F Convery's "Just Plain Folk" Revue, cast including Sandy Daw, Jenny Howard, etc., etc.
GLASGOW OXFORD.—Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—G. H. Elliott Reinsch Bros., Chas. Hayes, Harry Carlton, Florence Oldham, Sussex and Surri, Sterndale, Fred Hovis and Elsie Strain, Hale and Godfrey, Tony Walsh.

GAUMONT-BRITISH PICTURE CORPORATION, LTD.

BRADFORD NEW VICTORIA (reh. 10). Week, "Sailors On Parade."
CANTERBURY MUSIC HALL (reh. 10.30).—Mon., Maldwyn Williams and Co., Short and Dalziel. Thurs., Tommy Sandilands, Stoll and Steward with Kay Blythe.
CLAPTON RINK (reh. 10.30).—Week, Camille Gillard, Verme and Anna.
EAST HAM PREMIER (reh. 10.30).—Mon., Rosie Lloyd, Three Remmos. Thurs., Capaldi Bros., Jones and Thomas.
FINSBURY PARK RINK reh. 10).—Week, "Cabaret à la Russe," including Max Theilon Troupe, The Rouskow Singers.
HANLEY REGENT (reh. 10.30).—Week, The Malinoffs.
KENNINGTON THEATRE (reh. 11.30).—Mon., Hargreaves and Dodd, Penrose and Partner, Capaldi Bros.
LUTON PALACE (reh. 11).—Week, Lillian Burgiss, Two Van De Pecars.
MILE END EMPIRE (reh. 11.30).—Mon., Kiraku Bros.; The Brennans. Thurs., Sammy Shields, Hargreaves and Dodd.
NEW CROSS KINEMA (reh. 11).—Week, The Musical Avalos Harry Wulson.
PECKHAM TOWER (reh. 10.30).—Week, "Follies of 1930," including the Eight New Victoria Girls with Loranna, Kennedy and Aldis Chas Ellis, Marie Hillier, Three Brooklyn Boys.
PRESTON NEW VICTORIA (reh. 10.30).—Week, Robert Reilly with Kathleen Destournel and the Eight Kilkenny Kittens.
SHEFFIELD REGENT (reh. 10.30).—Week, The Four Carlos.
SHEPHERD'S BUSH PAVILION (reh. 11).—Week, Terry's Twenty-four Babes of Variety.
STAMFORD HILL REGENT (reh. 10.30).—Week, Three White Flashes, Wyn and Ivy.
STAMFORD HILL SUPER (reh. 11.30).—Mon., Sammy Shields, Hintoni Bros, Pam and Douglas. Thurs., Olga Zita, Kiraku Bros., The Carlton Kids.
STRATFORD BROADWAY (reh. 10).—Week, Chinese Nights" Company, including Prince Chang Li and Co.
SOUTHPORT PALLADIUM (reh. 10.30).—Week Three Happy Boys with Girvan Dundas.
TOTTENHAM PALACE (reh. 10.30).—Week, Gintaro, Charteris and Dickson.

GENERAL THEATRE CORPORATION, LTD.

BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—"Une Nuit Excitante."
BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—Conway Tearle, Adele Rowland, Naughton and Gold, Herbert La Martine and Co., Billy Rey and Partner, Howard Rogers, Billy O'Connor.
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—"Ernie's End."
HOLBORN EMPIRE (reh. 11) (Flat Pitch).—Georgie Wood, Lily Morris, Harmony Kings, Renee and Godfrey, Levanda, and company as booked.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—Will Fyffe, Coram, Midget Gladiators, Terry and Yorke, Valencia Trio, Torrani, Gandey's Circus.
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—Julian Wylie's Douglas Show, "Happy People."
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Gracie Fields, Hetty King, The Mounters, Three Rolling Stones, Leslie Weston, Payne and Hilliard, Dorrie Dene.
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—"Pageant On Parade."
PENGE EMPIRE (reh. 12) (Flat Pitch).—"The Reply to the Talkies."
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"The Revue Shop."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—"The Gipsy Vagabond."
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—"The Surpassing Show of 1930."
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—"The Singing Clown."

HOWARD AND WYNDHAM, LTD.

EDINBURGH KING'S (reh. 11).—Covent Garden Opera Co.
EDINBURGH LYCEUM (reh. 11).—"Dear Brutus." The Masque Theatre.
GLASGOW KING'S (reh. 11).—"Ever Green."
GLASGOW ROYAL (reh. 11).—"Suspense."
LIVERPOOL COURT (reh. 11).—"The Limping Man."
NEWCASTLE ROYAL (reh. 11).—"The Luck of the Navy."

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (reh. 12).—Percy Mavis presents "The Wife Tamers."
DUDLEY PALAIS DE DANSE.—Maurice and His Revellers.
WEST BROMWICH THEATRE ROYAL (reh. 12).—"Hot Chocolates."

KINGSHOT SYNDICATE LTD.

ALDERSHOT HIPPODROME.—Dick Tubb's "New Bird's Nest."
KINGSTON EMPIRE.—Tom Arnold's "The House that Jack Built."

LONDON SYNDICATE HALLS.

(*See page* 13.)

THE MACNAGHTEN VAUDEVILLE CIRCUIT.

BLACKBURN.—Baldrick and Williams present "All Right on the Western Front."
BRADFORD.—Skeets Martin, Loch and Lomond, Embert Sisters, The Fanjacks, Harry Marsh, Beattie and Delva, Fred Decuna, Maggie McLean, The Beaucaires.
CARLISLE.—Syd Seymour's Mad Hatters, Ather Beauties, Andy Anders, Hanako, Thedd Sisters, Betty Brooks, Thelina Rayne, Billy Lancet and Co., Chas. Calvert.
HALIFAX.—W. H. Treherne presents Bostock's Royal Italian Circus.
HUDDERSFIELD.—Baldrick and Williams present "Golden Melody."
SOUTHAMPTON.—Will Murray presents "Casey's Court."
WARRINGTON.—Albion Prod. present "Happy Days."
(Rehearsals at all Halls at 12 o'clock.)

MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 11) (Low Pitch).—"Appearances." Cast includes Doe Doe Green.
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—"Finnigan's Follies." Cast includes the O'Gorman Bros., and the Coney Islanders.
BIRMINGHAM THEATRE ROYAL (reh. 11) (Low Pitch).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song." Cast includes Alec Fraser, Kitty Reidy and John E. Coyle.
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—"Playing the Game in the West." Cast includes George Formby.
CARDIFF EMPIRE (reh. 1) (Low Pitch).—"Silver Wings." Cast includes Harry Welchman.
EDINBURGH EMPIRE (reh. 11) (Low Pitch).—"The Silent Witness." Cast includes Violet Vanburgh and Malcolm Keen.
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—Jack Hylton and his Band, and Company as Booked.
GATESHEAD EMPIRE (reh. 1).—The Denville Stock Company in "The Squall."
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—The Folies Bergere Revue "De La Folie Pure." (Second week).
GLASGOW EMPIRE.—Theatre closed for Rebuilding.
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—"Fancy Free." Cast includes Talbot O'Farrell, George Jackley and the Four Julians.
HULL PALACE (reh. 1) (Low Pitch).—"Hello! Folks." Cast includes Tommy Handley.
LEEDS EMPIRE (reh. 1) (Low Pitch).—Harry Lauder Leon and Kiki, Key and Keyworth, Norris Girls and Max, The Silver Singers.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—The Co-optimists.
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—"Jew Süss." Cast includes Matheson Lang.
LONDON HIPPODROME (reh. 11).—Herbert Clayton and Jack Waller, in association with Moss' Empires Ltd., present "Sons o' Guns." Cast includes Bobby Howes, Robert Hale and Mireille Perrey.
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—Pavlova supported by Pierre Vladimiroff and Corps de Ballet.
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—Lee Ephraim presents "Rio Rita." Cast includes Howett Worster, Freddie Forbes, and Daisy Elliston. (Second week).
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Horace Golden, Aston Bros. and Lady, Reso and Reto, Cliff Barrett and Netta Clark, Raimonda Ballet, Claude Dampier, A. J. Powers.
NEWPORT EMPIRE (reh. 12) (Low Pitch).—De Biere in "Seeing is Believing." Leslie Hyde, Pardue and Fleurette, Hilda Ciro, Lola Bruton, Arthur Scott, Jack Spiers.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—Francis Laidler presents "Alive and Kicking," including Jack Edge.
NOTTINGHAM THEATRE ROYAL (reh. 12) (Low Pitch).—"Sorry You've Been Troubled." Cast includes Enid Sass and Jack Knight.
PORTSMOUTH THEATRE ROYAL (reh. 11).—The Denville Company in "The Woman in Room 13."
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—The Daniel Mayer Company presents Paul Robeson and London Company.
SOUTHSEA KING'S THEATRE (reh. 1.30).—Macdonald and Young presents "The Maid of the Mountains." Cast includes Annie Croft.
SOUTH SHIELDS EMPIRE (reh. 1).—Harry Day's "Fine Feathers."
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—The Denville Stock Company in "The Shaughraun."
SOUTHAMPTON EMPIRE (reh. 1) (Low Pitch).—"Darling, I Love You." Cast includes Gus McNaughton.
STRATFORD EMPIRE (reh. 1) (Low Pitch).—George Robey, The Hearnes, Wally Marelly Bernie Delfont, Jack Wynne and Co, Stella and Partner, Bobby Wright and Marion.
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—"Bert Montague's "Sensations of 1931."
SUNDERLAND THEATRE ROYAL (reh. 1).—The Denville Stock Company in "Camille."
SWANSEA EMPIRE (reh. 2) (Low Pitch).—"Paris and Piccadilly." Cast includes Fred Miller and Jack Stanford.
VICTORIA PALACE (reh. 11.30).—Jack Taylor presents "The Victoria Vanities."
WEST HARTLEPOOL EMPIRE (reh. 11).—"Wide-Awake."

STOLL TOUR.

(*See page* 13.)

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—V A Reproductions, Ltd.'s "The Town Show."
CLAPHAM GRAND (reh. 12) (Flat Pitch).—Tommy Lorne and Elkan Simons' "Laughs."

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BRISTOL EMPIRE (reh. 1).—"Jolly Boy."
CAMDEN TOWN BEDFORD (reh. 12) (Flat Pitch).—"Making Whoopee."
DOVER KING'S (reh. 12).—"Sexton Blake."

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—"High Toppers."
AYR GAIETY (reh. 1) (Flat Pitch).—"The Best People."
BLACKPOOL OPERA HOUSE (reh. 11).—"Two Deep." Cast includes Hilda Trevelyan, Morris Harvey, Kathleen O'Regan.
BLACKPOOL PALACE VARIETY THEATRE.—Charles Tucker and Violet, Essex, Terry Wilson, Harold Waldon, Olsen's Sea Lions, Stevens, Barber and Orpwood.
BLACKPOOL GRAND THEATRE.—Opening of Talkie Season with "All Quiet on the Western Front."
BOURNEMOUTH PAVILION (reh. Mon. 1).—Wilfred Temple and Stella Browne, Jack Conway Glae Carrodus, The Buckleys.
COVENTRY HIPPODROME (reh. 12).—Ella Shields, and variety company as booked.
DUNDEE VICTORIA (reh. 12).—The Famous Rothesay Entertainers.
EXETER HIPPODROME.—Charlie Higgins, Hobart and Hobbe, Barlow and Griffiths Jack Patterson, Three Dancing Graces, The Minerva Four.
HALIFAX THEATRE ROYAL (reh. 12).—Fred Reynolds presents "Celebrity Vaudeville," featuring Carl Brisson, Tilly Brisson, Bobby Alderson, Bernard Davita, Val Vett Arthur Lewis and Mamie Lawn, Raymond Smith, Holson and Bert, Lowdini, Francis Gerard and Lady, the 14 Gretta Kids.
ISLINGTON CARLTON (reh. Mon. 11).—Dalton Sisters, Les Storks, Lily Moore and Percy Martin
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—Macdonald and Young's Company in "The Five O'Clock Girl."
KIDDERMINSTER OPERA HOUSE.—"The Girl Friend."
NORTHAMPTON NEW THEATRE (reh. 12).—"Silver Wings."
NORTHAMPTON OPERA HOUSE (reh. 11.30).—Northampton Repertory Co. in "Canaries Sometimes Sing."
OLDHAM COLOSSEUM.—"Stars of 1930." Cast includes Doris Ashton and Billy Rawson, Bros. Walsh, Francini Olloms, Henry Bekker, Mack and Maven, Elga, Olga, and Melba, Charlie Mahon, Dessie Desmond Octette.
PLYMOUTH PALACE.—"Still Going Strong."
POPLAR QUEEN'S (reh. 12).—Martini Bros., The Brennans, Gladdy Sewell, Three Eddies Audrey and Walters, Rene Chester, Kingsley and Forde Skates Gardner, Five Musical Spillers.
READING PALACE THEATRE (Band reh 12).—"Show Life."
SHEFFIELD HIPPODROME (reh. 12).—Layton and Johnstone, and company as booked.
SHOREDITCH "LONDON."—Beryl Beresford, The Staples, Rudarni and Carlton, Lerone and Bendon Three Royces, Steve Bartle Billy Elliott Hayes and Jayes, Adrian Ross and his Girls
STOKE NEWINGTON ALEXANDRA (reh. 12) (Low Pitch).—"Painted Dolls."
STOKE NEWINGTON ALEXANDRA.—"On the Spot."
UPTON PARK CARLTON (reh. Mon. 11).—McCarthy and Thoms. Ohio Three.
WALHAM GREEN GRANVILLE (reh. 12) (Flat Pitch).—"Good Night."

Marie Nyman Succeeds.

Marie Nyman, the Australian musical comedy star scored again last week at Whitley Bay, the second time in six weeks, and was the recipient of several presents and a big welcome. Miss Nyman has already been offered musical comedy and pantomime parts but has not yet had a week out in variety since she commenced here a few months ago.

Claude Lester.

Having recently concluded with "Honeymoon Follies," Claude Lester is now playing the principal comedy part in "Le Rêve Parisian," which is touring the Syndicate halls.

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THE PLAY IN PARIS.

(From Our Correspondent).

Theatrical efforts here this prolific month, from a British angle, have been quite interesting. The society event is the advent of a four-act comedy, "Mon Heritier" (My Heir), by Antoine Bibesco, at the Mathurins. Prince Bibesco, diplomat and enthusiastic playwright (who married Miss Asquith, daughter of Lord Oxford), adroitly depicts in his latest work an avaricious septuagenarian nobleman of English descent who marries his medical adviser, Noemie, after she has restored his declining health. The secret wedding remains a blank union, but his nephew and presumptive heir, Jack, also smitten by the charming doctor, and unaware of their relationship, steals into Noemie's room. The girl succumbs to his pleadings. On learning that she will become a mother, albeit although the elderly husband has never claimed conjugal rights, she confesses to the Marquess. He learns the secret with sorrow but without reproach. It was the wish of his life to have a direct heir, but in obtaining this desire he likewise acquires a desire for revenge for his nephew's treachery. The subject, with various witty side situations, has been carefully handled by the author. Henry Burguet is excellent as the aged aristocrat, with Ninon Gilles as a delicious, emotional heroine, and Pierre Guingand as the youthful lover. Other rôles are well handled by Pierre Finaly, Jules Mondos and Madeleine Linval. "My Heir" is destined to travel far.

"The Beggar's Opera."

The eighteenth-century master work of John Gay, that "Newgate Pastrol," which was revived with such success at the Lyric, Hammersmith, a few years ago, has been done into French but coming through Berlin channels. Under the title of "L'Opera à Quat'sous" (The 2d. opera), it was produced at the Theatre Montparnasse, which has been restored as a highbrow playhouse under the direction of Gaston Baty. The German version of Bert Brecht has been adapted into French by Nicole Steinhoff and André Mauprey, and has received good press notices, while the music of Kurt Weill is appreciated.

"St. Jean."

The English Players, still at the Theatre Albert I, prior to leaving for the usual autumn tour of Central Europe, have mounted, in the original text, G Bernard Shaw's "St. Jean." Doreen Ball shines in the part in English, on another Paris stage, and was the recipient of many compliments. We have Edward Stirling in the rôle of Dunois, Frank Reynolds as the Inquisitor, Eric Adeney as the Archbishop of Rheims, Eugene Wallesley as Cauchon, Bishop of Beauvais, and Charles Carew as the Dauphin. The other rôles are well sustained by Henry Nichols, Ian Reid, Arthur Wade, Robert van Reigel, Alan West, Noel Iliff, Saville, White, Richard Fraser, Herbert Hare, John Deen, Philip Mortimer and Miss Joan Antill. The play adds laurels to the English Players, following the success of "On the Spot," just withdrawn after over one hundred performances. The company quit Paris next week after a matinée with "Hamlet."

The Theatre, 1931.

Another Little Playhouse, to be known as the Theatre 1931, has been inaugurated by Mme. Emme, with a local edition of Arnold Galsworthy's "May" (a variation on the letter "I"), adapted in three sentimental acts by Mme. J. Proix. Those who know the early works of the author may remember the story of a widow endeavouring to reconcile her maternal affection for her daughter and her passionate love for a man she meets later in life. And the mother ultimately evaporates with her lover when her child becomes engaged to a nice young fellow. The present play seems much too long for a slender theme. Nadine Farel, in the part of the mother, reveals herself a perfect comedienne; Monique Melinard, a juvenile actress, faithfully portrays the daughter. The bill includes an original two-act play by Mme. Gabriel Emme, director of the small playhouse, entitled "L'Habit Blanc," being about a maiden driven from home (a barge on this occasion), meeting an impecunious Russian dancer and becoming his partner.

"The Flesh."

Charles Meré, president of the Society of Dramatic Authors, has furnished a thrilling scenario, called "La Chair," enacted on the revolving stage of the Renaissance. It is the nearest touch of the legitimate to the movies we can have. With numerous scenes, frequently the same set, M. Meré delineates the "wings" of a night cabaret. A blasé customer is jealous of his beautiful spouse. He tests her fidelity by engaging a professional dancer to visit their flat at midnight, and surprises them in a love confession. He hides his wife's diamond ring and pretends the youth has stolen it. The woman is outraged at his action and rejoins the dancer, but ultimately becomes reconciled when he pleads for pardon while the dancer goes off to marry a devoted partner.

"La Petite Catherine."

The reputation of Alfred Savoir is universal, particularly his "Bluebeard's Eighth Wife," and his latest at the Theatre Antoine also will add weight to his vast literary baggage. This three-act historical comedy reveals the charm and early power of the little German Princess, later Catherine of Russia, due to the weakness of her husband, who was kidnapped and disappeared by her tacit consent the night he should have ascended the throne. The young Empress rules by love, showering favours on her soldiers. Alice Cocea is exquisite as the Great Catherine, so tender and ambitious; Marguerite Pierry is an imposing Empress Elizabeth. Henri Rollan, Alcover and René Rocher (manager of the Antoine) are also in the cast.

"Mayerling."

Another historical theme is taken by Claude Anet (adapted from his own book) for the inauguration of the new Theatre des Ambassadeurs, under the direction of Camille Wyn. Therein we have in three acts, with five pretty scenes, the story of the infatuation of Archduke Rudolph (played by Charles Boyer) for the Baroness Maria Vetsera (Louise Lagrange), and their suicide at Mayerling, a shooting box near Vienna, when the heir to the throne is ordered by the Emperor Franz Joseph (Jean Perier) to break off with his mistress and devote himself to his wife. The distribution also includes Alerme, Allain Dhurtal, Lucien Vincy, Denise Pinardeau, Arval, Georges Pally, Max Doria, Heuzé, Mmes. Paule Andral, Simonne Viovy, in minor parts of interest.

"Cœur."

The name of Henri Duvernois is an asset, but it does not necessarily constitute a success. The dramatic efflux of this popular story writer given at the Nouveautés under the title of "Cœur" (Heart) is a psychological comedy without a superlative adjective, but will amuse the classy set frequenting this little house. A frivolous charmer, Jean, meets a merry widow, Yvonne, at Montmartre, with the inevitable sequel. The lady suffers from her lover's inconstancy and enlists the aid of a medical friend, who, by psychiatry, reverses their characters. Jean becomes furiously jealous, Yvonne assuming coquetry, but the prospect of matrimony restores normality. Regina is fascinating as the widow, but the transformation of the souls, as portrayed by the author, is somewhat obscure. Saturnin Faure is diverting as the quack unable to obtain any auto-suggestion results over his own better-half, and Roger Gaillard infuses vigour into the rôle of the inconstant lover.

ED. G. KENDREW.

THE AMATEUR THEATRE.

HORNSEY O.S.

Musical comedies presented by amateurs almost invariably hang fire the greater part of the first act—it takes so long to overcome "nerves" and the unaccustomed atmosphere of the stage. This fault was apparent at the Hornsey Operatic Society's production of "Sybil" at the Scala Theatre on the 9th inst., but once the raw edges had worn off the performance was a good and amusing one.

It took Mr. Herbert Hoare to pull them all together. His entrance as the Governor of Bomsk seemed to apply a magic spark. This time Mr. Hoare essayed a rôle a good deal different from the romantic one of François Villon, in which he has been so successful, and made a great achievement of it. Mr. Hoare has sparkle and dash, and is a shining example of how an amateur may improve with perseverance and practice. Mr. Arthur Catchpole was delightfully droll, and carried off the part of Charles Poire with commendable success.

Miss Doris Pate's beautiful voice is far in advance of her acting ability, but she has a charm of manner that stood her in good stead in the portrayal of the none-too-easy part of Sybil. Miss Evelyn Giddings was sincere in her presentment of Ann Pavlovna, though perhaps she appeared a little more conscious of her rank than a real Grand Duchess would. Mr. A. Barclay Macduff, as the Grand Duke Constantine, proved himself to be an actor of confidence and experience. He has a fine voice. Mr. W. T Roberts seemed a little uncertain of himself as Paul Petrov, but he has some good vocal notes that justified his appointment to the part. As a sprightly lift attendant Miss Elsie Chapman was noticeably good and the chorus, sound throughout, are particularly to be complimented upon the rendering of the "When Cupid Calls" number.

THE PROTEAN D.C.

An attractive presentment of John Hastings Turner's well-known comedy, "The Lord of the Manor," was given by the Protean Dramatic Club at the Battersea Town Hall on the 14th inst., at which, if frequent ripples of laughter are any indication, the audience were highly enjoying themselves. Mrs. G. D. Berridge is to be congratulated on a very pleasant portrayal of that charming character Winifred Bovey, which she rendered with distinctness and a good appreciation of its points. Miss Madge Berridge made a charming Barbara, and Miss Ruby Hawley was an acid little "cat" as Kitty Carvell, which, as this is what the part is intended to be, was all to her credit.

Miss Dora Poole put in some excellent character work as Lily Tover, and Mr. Clive Cable, who has an admirably unforced stage manner, as Bartlett, was a huge success. Mr. Gerald Lindsay, who also produced, made much capital out of the testiness of Sir Henry Bovey, and Mr. T. H. Barkell was a perfect conception of a stage butler. Mr. Edward Hawley spoke well and moved naturally as Robert, and Mr. E. Berry gave full play to the comedy possibilities of George Tover, an "elbow lifter." Mr. V. C. Bates' sincere characterisation of a blunt Colonial, and Mr. P. Casterton's General completed a cast of good all-round ability.

W. H. SMITH & SON D.S.

Clemence Dane's "A Bill of Divorcement," a fine piece of propaganda, was a difficult choice for the W. H. Smith Dramatic Society's first play of the season and a well-filled house showed its appreciation of what must have been good training on the part of Gerald Middleditch, the producer. All the finer points of the play were brought out splendidly. The best bit of character acting was that by Ada Loe as Miss Hester Fairfield, the lady exhibiting just the right blend of emphasis and restraint. Another fine example of histrionic ability was the portrayal of Hilary Fairfield by F. R. Hopkins, who, without exaggeration or overacting, stressed the full force of the part. Kathleen Denby was charming as Margaret Fairfield, and Margot Brett showed commendable attention to detail as Sydney Fairfield. Good work came from B. E. South as Gray Meredith, Gavin Hamilton as Kit Pumphrey, Robert Cottingham as Dr. Alliott, Herbert Lambert as the Rev. Christopher Pumphrey, and Mabel Riley as Bassett. Mr. Edmead is the Cripplegate stage manager. The W.H.S. Trio, Mr. Grimwade and the Misses Joan Read and Norris, played during intervals.

The G.P.O. Players Dramatic Society will give three performances of Pinero's "Dandy Dick" at the Guildhall School of Music Theatre, on Thursday, Friday and Saturday, October 30 and 31 and November 1, commencing at 7.30 p.m. The play is produced by Major Hodgson-Bentley, founder and director of the Southend Repertory Co.

PARAMOUNT PHILANTHROPIC CONCERT.

To help all hospitals, a variety concert organised by the Paramount Philanthropic Society, was held on Sunday at the London Hippodrome, and a well-filled house testified to the quantity—and—quality of the programme arranged by John Jay. Jack Weaver and his band opened with a fine selection, and the entertainment started early and continued at lightning speed under the stage management of Jaques Newman. Eddie Gross-Bart acted as compère throughout the evening, adding a spice of wit to his announcements, and later appeared in his songs, with Leslie Holmes at the piano. Cardini, is his conjuring show, proved effective, and Bebe Raie offered numbers arranged by Jenny Robins. Sidney de Jong made his first theatre appearance, and was warmly welcomed for his well-told anecdotes. Essie Acland, contralto, distinctly pleased with her songs, splendidly rendered, and Lily Lapidus, the Parlophone Jazz Girl, was delightfully attractive with her different style of song.

Carlos Ames was well applauded for his fine work on the harp, to which he adds some good singing. D'Alba, the Australian television girl, presented by Leslie Chard, mystified and interested all her hearers, and was a novel feature. Leslie Henry, the choir boy with the marvellous voice, Henry Hearty, in his cheery chorus songs, Astor and Astoria, in their clever juggling speciality, Giovanni, the world's cleverest pickpocket, Alf. Goddard, the British film comedy star, Billy and Len Childs, another reunited double act, Baby Soo-Soo Bendon, the singing prodigy, Louis Voss Trio, Desirée Ellinger, Max Nesbitt and Teddy Morris all offered their best entertainments, whilst time did not allow all the remainder of the printed programme to appear. Others programmed were Rowland Hill, comedian entertainer, Naunton Wayne in "Personal Persiflage," Clapham and Dwyer in "A Spot of Bother," Vernon Watson, the celebrated mimic, Harry Gordon and his Roadhouse Club Band, Betty Warren, the two Hoffman's, Jan Zalsky, Leslie Sarony and Betty Warren.

DEATH OF JOHN L. SHINE.

A cable from New York on Friday informed Mr. J. F. Shine of the death of his father, Mr. J. L. Shine, from Bright's disease. For the past twenty years, Mr. Shine had resided in America, but formerly he had an extensive stage career in London.

Born on May 28, 1854, John L. Shine made his first appearance on the stage at the Queen's, Manchester, in 1875, walking on in "Julius Cæsar." In the course of subsequent tours he supported such famous players as Samuel Phelps, Adelaide Neilson and Edmund Falconer. He also toured in the popular plays, "The Shaughraun" and "It's Never Too Late to Mend." He made his début in London at the Gaiety Theatre on March 27, 1880, as Bottleby in the Hanlons' "Le Voyage en Suisse." Following a series of appearances at the same theatre, he toured in "The Member for Slocum" and "Don Juan." In 1883 he became front manager of the Globe Theatre where he played John McAdam in "The Glass of Fashion." A year later he became associated with John Hollingshead in the management of the Empire, appearing there as Ben Barnack in "Billee Taylor" and other parts. Subsequently he acted again at the Gaiety and also at the Princess's, where he played in "Shadows of a Great City." He had a long stay at the Adelphi, where he appeared in "The Union Jack," "The Harbour Lights," "London Day by Day," "The English Rose" and other favourite melodramas. He was part-author of "Joan of Arc," a burlesque in which he figured as Charles XII at the Opera Comique in 1891. After a season at Drury Lane in "The Prodigal Daughter," Mr. Shine went to the Shaftesbury to play Spoofah Bey in "Morocco Bound," and subsequent appearances included those of Dam-Row in "Go Bang" at the Trafalgar, W. White in "The New Barmaid" at the Avenue, and Louis Goodwin in "Tommy Dodd" at the Globe. After a period of touring, "J. L." returned to London in 1904 and took up the part of Larry Doyle in "John Bull's Other Island" at the Court. On the halls he played in the sketch "Hogmanay" and wrote the sketch "Wake Up England."

Mr. Shine then went to America and at Boston in September, 1910, played in "Electricity," other parts there including Joe Kelly in "The Whip" at the Manhattan Opera House. He was part author of "George Garth," produced in 1902, and of "The Rose of Panama," produced in 1912. His final appearance was in New York in 1926, as the lead in T. C. Murray's "Autumn Fire," the American rights of which he acquired on his last visit to this country in the autumn of that year.

Mr. Shine was buried in the Catholic Actors' Plot, Calvary, N.Y., on Saturday last.

"The Way to Treat a Woman," Walter Hackett's successful play in which Miss Marion Lorne is the star, reached its 150th performance on Tuesday, at the Whitehall Theatre.

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BIRTHDAYS OF THE WEEK.

Many Happy Returns to

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Eric Lewis—Oct. 23.
Fred Reynolds—Oct. 23.
Wellesley Draper—Oct. 23.
May Elliott—Oct. 23.
Marie Clavering—Oct. 23.
Jimmy Jerome—Oct. 23.
H. B. Warner—Oct. 26.
Lewis Casson—Oct. 26.
Ion Swinley—Oct. 27.

Jackquello Dancing Scholarships.

Madame Jackquello, whose dancing academy is at 62a Loughborough-road, Brixton, is commencing a scholarship scheme, whereby fifty young ladies and fifty young gentlemen who desire to learn stage dancing can have a free course, a small registration fee being charged for booking. Pupils will be given extensive training in Schottische, step, Russian, acrobatic, Ballet and musical comedy and if they want to go on the stage later, they will receive all assistance.

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WEDNESDAY, OCTOBER 22, 1930.

THE BRITISH ACTOR IN AMERICA.

WHILE we must all sympathise with Miss Valerie Taylor, who is forced by circumstances over which she has no control to choose between separation from her young actor husband, Mr. Hugh Sinclair, and the upsetting of her future career on the stage, we have to recognise that the American Actors' Equity Association, whose seemingly harsh ruling has forced her into so unpleasant a predicament, is doing no more than act within its rights. General schemes such as the one which governs the conduct of Equity have a tendency to bear hardly on the individual; and although it may seem absurd and tyrannical for any organisation to come between husband and wife in this way, we should remember that once exceptions have been made in cases where justice and humanity seem to demand some modification of the general rule, it becomes increasingly difficult to withstand claims from other and perhaps less worthy causes.

The Case of Miss Valerie Taylor.

We think, therefore, that things being what they are, Mr. Frank Gilmore, the President of the Equity Association, could not possibly have acted otherwise than by refusing to waive the usual "hundred weeks'" rule in Miss Taylor's favour. This rule, as may be remembered, requires an actor to complete a hundred weeks of consecutive performances on the American stage before he can become what is called a "resident actor." Mr. Williams has attained that status, but Miss Taylor, after a moderately long run in "Berkeley Square," is still seventy weeks off joining him in it. Now she is about to appear again in a new play, and *unless* that lasts for the allotted number of weeks she will have, on the conclusion of its run to "lay off" for six months of idleness so long as she remains in America; a state of affairs which, as she picturesquely puts it, "smothers my artistic urge."

There is a chance, of course, that Miss Taylor's next piece will be a triumphantly successful one, in which event both she and her husband will be "resident actors" together, and the Atlantic ocean need never separate them again. She might have waited to see how fortune meant to serve her before making her spirited protest; but we are glad that she did not because her somewhat precipitate action has succeeded in forcing on the attention of the public the present unhappy and unsettled relationships between the British and American stages. We hope she will not think us heartlessly indifferent to her own private worries when we confess to our gratitude to her for providing us with an opportunity for discussing the question.

We feel that the hundred weeks' rule is a particularly stupid one for dealing with unemployment in the theatre in America. There seems to be far too great an element of chance about it, the right of a foreign player to earn his or her livelihood in that country is made dependent on all the different and often inconsequent circumstances which govern the length of run of a play, and, as we have already seen in the case of Miss Valerie Taylor, strict insistence in carrying it out may involve real hardship. We recognise also that there is some justice in Mr. Gilmore's assertion that the Americans have to protect their own actors, and that it was in this country that discrimination against foreign arists started. But it is really of no use to throw taunts and recriminations at each other across the Atlantic. What is needed is a free and friendly discussion of the whole question. And here we must remember that while the Americans possess in Equity an organisation which can speak and act for their profession, we have nothing so powerful. At the moment the Ministry of Labour is discharging such functions as the regulation of artists coming into the country, which, if they were looked after by a British Equity as strong as its American counterpart, would be in far safer and more understanding hands. Final agreement on all the thorny subjects which vex and perplex the relationships of the British and American stages will only be reached when men of the theatre in both countries meet and discuss them. And such a discussion can never take place until we have an Equity of our own, capable of presenting the facts as we see them.

The "Hundred-Week" Rule.

INTERVIEW.

THE REAL IRVING.

TALK WITH MR. GORDON CRAIG.

It is exceptional to find a biography, inscribed "with love and remembrance" to its subject, which presents so vivid and full a portrait of a man as does Gordon Craig's work on Henry Irving.* We have before read books conceived in the same spirit, and although we have had to admire the affection which inspired them, we have never been able to feel that their central characters have been given to us whole. The strongest proof of the greatness of Irving to be found in Mr. Craig's book is, I think, this air of completeness and reality, linked with the fact that we feel ourselves to be in the presence of one of the angels—not the stout, comfortable sort, but angels of action who, as Blake and Mr. Craig remind us, wink and smile, and are hard.

Most of the reviewers of the book have remarked on the way in which Irving is made to live again. Actually I feel Mr. Craig has done more than that. He recreates for us the man as he appeared to the clear-seeing eyes of a youthful and adoring pupil, a different and much more thrilling thing, for it enables the most jaded and sophisticated among us to see Irving as he *ought* to be seen.

I asked Mr. Craig last week what methods he had employed to reach such happy effects in his book. Had he followed any definite plan in writing it?

"Every artist makes a plan," he told me. "I don't mean he compiles a card-index or becomes a Pelmanist—although I believe Pelmanism is a very good thing—but he carries a plan about with him in his head, otherwise how could his work have coherence and shape?"

"Have you had the Irving book in your mind for some time?"

"Ever since Irving died. I knew at once that I wanted to write it, and had I set to work immediately I should no doubt have been seizing what is called 'the golden opportunity.' But I thought I would wait until I had a riper view of him. Many people have said the book ought to have been written earlier. I don't see why. It might have done me more good, certainly, but it is of more use to Irving's memory now. In his time, just at the end, there arose a new cynicism in literature and many other things. Now that time is past, a book on Irving is more apt."

Shaw's Attitude to Irving.

I asked Mr. Craig's opinion of the reviews of his book.

"I am very pleased with the reception the critics have given to my book as a whole, but I am not pleased with the hesitation they show with regard to what I say in it about Shaw. I'm quite sure that if they knew what I know about Shaw's attitude to Irving, they would be with me to a man. I've touched on Shaw, in my book, and touched on him sharply, and I don't want people to think there are no reasons for my attacks. I feel that Shaw disliked Irving personally.

"Your paper, 'The Era,' is the actor's paper, isn't it? Very well, then. I suppose actors have not forgotten that after Irving's death Shaw attacked him in a newspaper article which was published in Vienna, Berlin—all over the Continent, in fact. In that way, wrong notions were spread about there of a great English actor. And I don't think other English actors are going to stand for that. Theatre men still love Irving very deeply, we love his memory and we can still admire Shaw without believing the things he said about Irving.

"In his volume, 'Dramatic Opinions and Essays,' Mr. Shaw, in a chapter headed 'Mr. Irving takes Paregoric,' was pleased to deride Irving's performance in 'A Story of Waterloo.' Yet Walkley had praised it intelligently, and he was no fool where acting and actors were concerned. Walkley and I had many differences of opinion, in fact we came to blows once after he had made fun of an exhibition of theatrical art at South Kensington, but he never attacked Irving in the way Shaw did."

*"Henry Irving," by Gordon Craig. J. M. Dent and Sons (15s).

Sensing Things Beyond.

"Who," I asked Mr. Craig, anxious to solve a little problem in my own mind, "were the two creators, real children of the Muses whom you mention in your book as having met them during your wanderings in the European Theatre?"

"I give you their names on the same page—Isadora Duncan and Appia. They were the only two I met doing spiritual, that is, creative work. Irving was spiritual, my mother, too, evoked spirits. It is an old secret belonging to the artists. They have done it since the year One and, happily, they will always do it. No cynicism and no disbelief will ever rob us of that. By spiritual I only mean the quality which enables an actor to speak words in such a way that besides grasping their literal meaning, we sense things beyond, in regions which it is impossible to trace.

"Your true dramatist balances these fancies with his facts, and from them come ideas to seize on the thoughts of the audience. The great people, you may have noticed, never make direct, bald statements. The truth in their work is a kind of music which the soul hears. Purcell's 'Faerie Queen,' which I hope to produce soon, has all this in it."

[*Photo: Solza, Genoa.*

MR. GORDON CRAIG.

The Real English Music.

Mr. Craig broke off and suggested playing a new gramophone record which had just arrived, a harpsichord solo of airs by Purcell. He started the instrument, and we listened to a tune gay and clear and simple.

"Will the English ever be like that again?" I asked.

"They *are* just like that," he answered. "That is still the real English music. Blake is its equivalent in literature"—and Mr. Craig waved his hand towards the gramophone, which was pouring such spontaneous melody into the air.

Too Busy to Write.

"To whom, would you say, do you owe most for your writing style?"

"Writing is not my job. I have been too busy doing other things ever to master it as a craft. When I was young, I used to read Ruskin, and he, of course, was a glorious writer of prose. I read so much. And I feel that anybody who has read a lot, and loved it, and has something to say, so that he must write, will write, if not well, better than if he has nothing to express. Now that I'm going to practise on the stage again, I certainly shall not write much."

Actors' Enthusiasm.

"You are very busy I suppose," I said as I rose to go.

"I am quite busy now, but I shall soon be very busy. I want to see a great many actors, and shall look carefully at all I can in London and round the provinces."

"What will you look for in them?"

"I want fellows and girls who really care about the theatre, are prepared to work very hard, and have sympathy for the other fellow's work. The theatre is too big a thing to house petty exaltation of self. I don't want the type of actor who, when I mentioned a theatrical exhibition in which I was interested said in patronising tones: 'I must come and see it one day, old boy.' You would never find Balliol Holloway, whose Richard III I saw and thoroughly enjoyed the other night, or my young cousin, John Gielgud, answering like that. They would have cried, '*Where? Where?*' and rushed off to the other end of London."

"Have you seen Gielgud at the Vic?"

"Yes: he's a Terry, an actor. And although I have written harshly of the Old Vic in the past, I must say, both the audience and the performance there impressed me. They were of a piece which was as it should have been, and there was nothing funny or self-conscious about either of them."

I told Mr. Craig finally of the exhilaration which the reading of his book had given me, and mentioned that before I opened it I did not know the Irving who is a living force in the theatre of to-day. I had always, somehow, associated him with fustian and histrionics.

"I'm so glad my book is sweeping all that away," he said.

R. C.

Looking 'Round

BY THE EDITOR.

The New Owner of the Duchess.

I had a long talk with J. P. Mitchelhill at the Duchess Theatre one morning at the end of last week. He was exceedingly frank. "I bought the theatre as an investment," he told me, "and then began to think of the best way of putting it on the map. I see no reason why the theatre should not be run in as businesslike way as any other enterprises. Well-run commercial concerns are properly departmentalised, and that is what I have done here. I do not pretend to know much about choosing plays, or of casting and producing them, so I have engaged the services of experts who know their jobs, and I am leaving the various departments to them. If my producer does not consider that the company engaged is satisfactory he is to tell me so and changes will be made.

* * *

Taking Stock.

"I hope 'An Object of Virtue' will be successful, of course," Mr. Mitchelhill continued, "but if it is not we shall be ready with another piece to put in its place. I have a feeling that theatre managers are too apt to think in terms of a single production, whereas it would be better if they took stock over a period of, say, two years." He told me that the adaptation of Edward Percy's had been chosen out of nearly one hundred plays submitted. Whether it is a success or failure, it must be admitted that the play has been finely cast, and Jean Forbes-Robertson's performance at the Arts Theatre last week should prove a very great asset from the point of view of the public.

* * *

An Earlier Production.

The play, which has been in the repertory of the French stage for many years, was seen in an earlier version at the Criterion in 1894, under the title of "An Aristocrat Alliance," when, I believe, it was done in the costume of the period of the production. At the Duchess the dresses will be 1830, and I am glad to see that Laurence Irving, one of our finest stage designers, is in charge of the scenery as well as the costumes.

* * *

The Author of "Mr. Eno."

I called on C. K. Munro at the studio flat he occupies at St. John's Wood, and for a couple of hours we talked about his plays, particularly of "Mr. Eno—His Birth, Death and Life," to be seen at the Arts Theatre to-night. He told me it is the first time he has departed from realism. I asked him if "Mr. Eno" was an expressionist play. He said: "I should prefer to say that it was 'impressionistic.' The minor characters in the background are not realistic figures at all; they are there to bring into relief the chief person in each scene."

* * *

An Instance.

I asked him for an instance. "I present a father at the moment of the birth of his child," he said. "The important thing is to bring out his emotions. The things that the other people say are not the sort of remarks people make in real life, but the things that he might imagine they would say."

* * *

A Suburban "Life."

He told me that in "Mr. Eno" he is trying to present the life of an ordinary suburban man, bringing out the essentials and leaving out the unimportant details. The play, which has nineteen scenes, is spread over thirty years. It begins with the man's birth and ends with the birth of his own child. He added that the texture was of a light nature and the play was a comparatively short one.

* * *

"The Two Worlds."

Leon M. Lion mentioned to me recently that he also had a play by C. K. Munro, entitled "The Two Worlds." This, I understand, is in a more conventional shape, although it contains a number of scenes. The two worlds are romanticism and realism—the first being represented by the theatre and the other the home atmosphere. Except for "At Mrs. Beams" and "Storm," C. K. Munro has never had the success he deserves. This is probably due to the fact that he is a great experimentalist.

* * *

The Theory of Playwriting.

Somewhat pertinently I asked him why he did not write in a more conventional form. "I can only express myself as I feel," he said. "I do not start with a theory of playwriting. I have an idea and I put it into form in the most vital way that I think it can be expressed." He told me he never makes a scenario, but he does find that sometimes the characters have a way of running away with a play, developing in a manner that he did not foresee. As it is pretty well known, Munro is an important official in the Ministry of Labour, and he told me he thought that perhaps the discipline of an office career was not altogether a bad thing for a playwright. He has recently been very ill, and I was glad to find he was considerably better when I called. Unfortunately, he will not be able to be present at any of the rehearsals of "Mr. Eno" or on the first night. "I do not mind being absent on the first night," he said, "I find first nights very trying."

* * *

English Company for Malta.

Next spring Malcolm Morley and Sybil Arundale will probably take a company to Malta to appear in a series of modern plays under the auspices of the Maltese Government. The performances will take place in the Opera House, which comes under the jurisdiction of, and is managed by, Sir Augustus Bartolo, the Minister of Education. I have had several long talks with Sir Augustus recently. He came to this office to look up a notice of "Edmund Kean, Tragedian," an adaptation by T. Edgar Pemberton of the play by Dumas, which was produced in 1895. Sir Augustus told me that he saw the piece in Italian and was so impressed that he was thinking of making a new English version. He has already translated several plays, including "The Bells," into Maltese and has been responsible for many amateur productions on the Island. As Minister of Education, Sir Augustus told me that he regards opera and drama as an important part of his duties, and he was gently reprimanded in the Legislative Assembly this year because of his fondness for "theatricals."

* * *

The Everyman Guild.

Although the Everyman Theatre has been purchased by the Citizen House Players of Bath, the work of the Guild is to be carried on, Malcolm Morley told me on Friday. The Sunday evening "gambols" have proved very popular and are bringing in new members. Morley has not yet decided on his next production, but he is flirting with the idea of reviving "Masks and Faces," the famous play of stage life by Charles Reade and Tom Taylor, that was originally done at the Haymarket in 1852. He is hoping to get a very well-known actress for the part of Kitty Clive. I remember that a film of the play was made some years ago, with a brilliant all-star cast, in aid of the Actors' Charities.

* * *

"The Barretts" Published.

Victor Gollancz, Ltd., have published Rudolf Besier's fine play, "The Barretts of Wimpole-street," which is perhaps the outstanding success of the autumn season. It reads excellently. The price is 3/6, paper covers.

* * *

Marc Connelly Married.

I hear that the author of "The Green Pastures," Marc Connelly, was recently married to Madeline Hurlock, who was formerly a film actress. She is a charming American woman and I met her during her visit to London last spring. I am told that another effort is to be made to get "The Green Pastures" licensed for performance in London, and the fact that this lovely play is now being brought before a wider public in the "Evening Standard" should help matters.

* * *

Mary Eaton in London.

Mary Eaton, the well-known American actress and film star, has arrived in London with her husband, Millard Webb, the film producer, and she will make her first stage appearance in this country in the new Paul Murray—Jack Hulbert revue. She first appeared on the stage at the age of eight, and later became the youngest première danseuse that Zeigfeld ever had in his famous "Follies." Later Mary Eaton acted with Eddie Cantor in "Kid Boots" and also played in New York in "The Five o'Clock Girl" and "Lucky." She appeared with the Four Marx Brothers in the talking picture "Cocoanuts."

* * *

Millard Webb.

Mary Eaton married Millard Webb in September of last year. He has been in pictures since 1915 and directed with great success "The Sea Beast" for Barrymore and did pictures for Colleen Moore, Dick Barthelmess and Billy Dove for the First National Company. His latest success was "Gentlemen of the Press."

* * *

Adeline Genée.

At the Carmargo lunch last week I was fortunate enough to sit next to Adeline Genée. As I know Copenhagen very well, we had an interesting talk. She told me that although she has settled in England she goes to Denmark every year for her holiday. Madame Genée is now putting a good deal of energy into the Carmargo Society, which gave its first performance at the Cambridge Theatre on Sunday last. It should be made quite clear, I think, that the society does not pretend to take the place of Diaghilev, but it is an attempt by the prominent dancers in this country to focus the art of the ballet into one organisation.

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A "Lucky Dip."

I met Frank Vosper after one of the rehearsals of his play "Lucky Dip," which is to open at the Comedy to-morrow night. He seemed very pleased with his company. "It is a real fine working team," he said, "and it is not a question of producing the players as of rehearsing it—all the actors know their jobs. Really I am very optimistic about the show." He told me that he wrote the play, which is a light comedy set in Mayfair, in a few weeks. He also has another piece ready, a strong dramatic play, which he is withholding for the time being. "After I have finished producing 'Lucky Dip'," he said, "I shall be looking for a job. Because I have acted in my own plays on the last two occasions, managers imagine that I do not want work. As a matter of fact, I am anxious for an engagement and to get back to acting, preferably in character parts."

"The Grain of Mustard Seed."

In "The Grain of Mustard Seed," which Mr. H. M. Harwood will present at the Ambassadors on Monday, October 27, Miss Joyce Kennedy will play the part of Marjorie Corbett, while that of Jerry Weston, M.P. will be taken by Mr. Nicholas Hannen. In the original production, these parts were played by Miss Cathleen Nesbitt and Norman McKinnell respectively.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALIBI.—Oct. 20, West Pier, Brighton; 27, Hippo., Margate.
ALMOST A HONEYMOON.—Oct. 20, T.R., Grimsby; 27, T.R., Norwich.
ALMOST A HONEYMOON.—Oct. 20, T.R., Windsor; 27, O.H., Cheltenham.
ALOMA.—Oct. 20, Hippo, Stockport; 27, Hippo., Birkenhead.
APPLE CART.—Oct. 20, Gaiety, Dublin; 27, O.H., Belfast.
ART AND MRS. BOTTLE.—Oct. 20, P.O.W., Birmingham.
BENSON, SIR FRANK (H. V. Neilson).—Oct. 20, Pal., Westcliff; 27, O.H., Tunbridge Wells.
BEST PEOPLE.—Oct. 20, T.R., Sheffield; 27, Gaiety, Ayr.
BIRD IN HAND.—Oct. 20, T.R., Blackburn.
BRANDON THOMAS REP.—Oct. 20, D.P., Eastbourne; 27, P.G., Folkestone.
BY CANDLE LIGHT.—Oct. 20, Kemble, Hereford.
CALENDAR, THE (North).—Oct. 20, Wimbledon; 27, King's, Hammersmith.
CALENDAR, THE (South).—Oct. 20, T.R., Guildford; 27, Borough, Stratford.
CAPE FORLORN (Barry O'Brien).—Oct. 20, T.R., Bournemouth; 27, Grand, Southampton.
CARL ROSA OPERA.—Oct. 20, Prince's, Bristol; 27, Gaiety, Dublin.
CHINESE BUNGALOW.—Oct. 20, T.R., Lincoln; 27, Grand, Oldham.
CONLIN, EVELYN, REP.—Oct. 20, T.R., St. Helens.
CO-OPTIMISTS.—Oct. 20, King's, Southsea.
COVENT GARDEN OPERA CO.—Oct. 20, T.R., Glasgow.
DEANE, HAMILTON.—Oct. 20, Royalty, Morecambe; 27, Lyceum, Sheffield.
DEAR LOVE (Macdonald & Young).—Oct. 20, T.R., Newcastle; 27, Prince's, Bradford.
DESERT SONG (A).—Oct. 20, T.R., Leeds; 27, Birmingham.
DESERT SONG (B).—Oct. 20, Bolton; 27, Huddersfield.
DOBELL, W. L.—Oct. 20, City Hall, Cashel (2). Thurles (2).
D'OYLY CARTE OPERA.—Oct. 20 and 27, Theatre, Streatham Hill.
FIRST MRS. FRASER (A).—Oct. 20, T.R., Brighton; 27, Wimbledon.
FIRST MRS FRASER, THE (B. Co.).—Oct. 20, T.R., Huddersfield; 27, Royalty, Chester.
FIVE O'CLOCK GIRL (Macdonald and Young.—Oct. 20, Grand, Oldham; 27, Hippo, Keighley.
FRENCH LEAVE.—Oct. 20, Palace, Salisbury.
GIRL FRIEND (Macdonald & Young).—Oct. 20, Royalty, Chester; 27, Shrewsbury (3), Kidderminster (3).
GHOST TRAIN.—Oct. 20, Victoria, Dundee.
HEAT WAVE.—Oct. 20, Prince's, Manchester; 27, Prince's Bristol.
HERE COMES THE BRIDE (Macdonald and Young).—Oct. 20, T.R., Nottingham; 27, Grand, Croydon.
HONOURS EASY.—Oct. 20, Artillery, Woolwich; 27, Grand, Wolverhampton.
HUTCHISON, PERCY.—Oct. 20, Edinburgh; 27, Newcastle.
JEW SUSS.—Oct. 20, Grand, Leeds.
JOURNEY'S END.—Oct. 20, Empire, Edinburgh.
JOURNEY'S END.—Oct. 20, Richmond.
JOURNEY'S END.—Oct. 20, Empire, Cardiff.
JOURNEY'S END.—Oct. 20, T.R., Worcester.
LILAC TIME.—Oct. 20, T.R., Peterborough.
LIMPING MAN.—Oct. 27, Court, Liverpool.
LITTLE TOMMY TUCKER.—Oct. 20, Pal., Manchester.
LOVE LIES (Macdonald & Young).—Oct. 20, Empire, Penge; 27, P.O.W., Grimsby.
LUCKY GIRL.—Oct. 20, Harrogate.
MAID OF THE MOUNTAINS (Macdonald and Young).—Oct. 20, Empire, Southampton; 27, King's, Southsea.
MICHAEL AND MARY.—Oct. 20, Pleasure Gdns., Folkestone; 27, T.R., Bournemouth.
MIDDLE WATCH, THE.—Oct. 20, Lyceum, Sheffield; 27, Grand, Leeds.
MR. CINDERS (Macdonald & Young).—Oct. 20, O.H., Cork; 27, Grand, Swansea.
MISS ADVENTURE.—Oct. 20, Grand, Blackpool.
MURDER IN THE CAR.—Oct. 20, T.R., Aldershot.
MURDER ON THE SECOND FLOOR.—Oct 20, T.R., Exeter.
MY WIFE'S FAMILY.—Oct. 20, H.M., Walsall; 27, T.R., Windsor.
NAUGHTY WIFE.—Oct. 20, Col., Kettering.
NIPPY.—Oct. 20, Empire, Liverpool.
NINE TILL SIX (Barry O'Brien).—Oct. 20, Grand, Southampton; 27, New, Oxford.
ON THE SPOT (North).—Oct. 20, New, Northampton; 27, Alex., Stoke Newington.
ON THE SPOT (South).—Oct. 20, Grand, Croydon; 27, New, Cambridge.
OTHER MEN'S WIVES.—Oct. 20, Empire, Chiswick.
PADDY THE NEXT BEST THING.—Oct. 20, T.R., Torquay.
PAVLOVA.—Oct. 20, Alhambra, Bradford.
PERFECT WIFE, THE OPTIMIST AND A FAMILY MAN.—Oct. 20, Lyceum, Ipswich; 27, T.R., Margate.
RIO RITA.—Oct. 20 and 27, Empire, Newcastle.
ROBESON, PAUL.—Oct. 20, T.R., Birmingham.
ROSE MARIE (Macdonald & Young).—Oct. 20, T.R., Plymouth; 27, T.R., Exeter.
SEXTON BLAKE.—Oct. 27, King's, Dover.
SILENT WITNESS.—Oct. 20, Hippo., Golders Green.
SILVER WINGS (Macdonald & Young).—Oct. 20, T.R., Chatham; 27, New, Northampton.
SILVER WINGS.—Oct. 20, Empire, Sheffield.
SLINGS AND ARROWS.—Oct. 20, King's, Hammersmith; 27, P.O.W., Birmingham.
SORRY YOU'VE BEEN TROUBLED (Barry O'Brien).—Oct. 20, T.R., Norwich.
SUSPENSE.—Oct. 20, O.H., Manchester.
SQUALL, THE.—Oct. 20, Court, Liverpool; 27, Prince's Manchester.
STUDENT PRINCE (Macdonald and Young).—Oct. 20, T.R., Ashton; 27, T.R., Stockport.
SYMPHONY IN TWO FLATS.—Oct 20, Royalty, Chester; 27, T.R., Bath.
TERRY, FRED, and JULIA NEILSON.—Oct. 20, King's, Edinburgh; 27, O.H., Leicester.
THARK.—Oct. 20, T.R., Stockport; 27, T.R., Dewsbury.
THIRD TIME LUCKY.—Oct. 20, Borough, Stratford; 27, T.R., Chatham.
TONS OF MONEY.—Oct. 20, West Pier, Brighton.
WARM CORNER (Blue).—Oct. 20, New, Oxford.
WARM CORNER (White).—Oct. 20, W.G., New Brighton; 27, O.H., Harrogate.
WAY OUT (Prince Littler).—Oct. 20, New, Cambridge; 27, T.R., Lincoln.
WHITE CARGO.—Oct. 27, O.H., Manchester.
WILD ROSE.—Oct. 20, H.M., Aberdeen.
YELLOW SANDS (Barry Jackson and Prince Littler).—Oct. 20, T.R., Leamington Spa; 27, T.R., Sheffield.
77, PARK LANE.—Oct. 20, Hippo., Keighley.

RESIDENT COMPANIES.

BUCKLEY, FRANK, REP.—Bijou, Swanage.
CORENTEZ, LEAH, PLAYERS.—Pal., West Hartlepool.
DENVILLE STOCK.—Devonshire, Manchester; R., Portsmouth; Emp., Gateshead; R., S. Shields; Hippo., Huddersfield; T.R., Sunderland; Majestic, Newcastle.
DEWSBURY REP. PLAYERS.—R., Dewsbury.
EMBASSY REP.—Embassy, Swiss Cottage.
FLORENCE, EMILY, REP.—Empress, Dundee.
FORTESCUE, FRANK, PLAYERS.—G., Walsall; R., Smethwick; R., Stratford; Hippo., Dover; County, Reading; T.R., Bristol.
GERARD NEVILLE-EVELYN DANE REP.—Grand, Fulham.
GRAHAM, NEVILLE, REP.—Queen's, Dundee.
HART, ARTHUR, F.—Col., Kettering; Empire, Chester-le-Street.
HOLMSHAW, PERCY, REP.—New, Crewe.
LITTLE LEEDS REP.—Leeds.
LONDON PLAYERS.—O.H., Scarborough.
LONDON REP.—Ardwick Empire.
MONCKTON, SYDNEY A.—South Parade Pier, Southsea.
1930 PLAYHOUSE PLAYERS.—Playhouse, Cardiff.
NORTHAMPTON REP. PLAYERS.—O.H., Northampton.
PROVINCIAL PLAYERS.—Pier, Colwyn Bay.
REGENT REP.—Regent, London.
REPERTORY CO.—Greyhound, Croydon.
SHEFFIELD REP.—Rep., Sheffield.
VICKER'S STOCK.—Bursiem.
WALKLEY & HEALEY REP.—Pavilion, Leicester.
WILSON, BERT J. REP.—W.G., Blackpool.

REVUES.

ACE HIGH.—Oct. 20, Theatre, Garnant.
ALIVE AND KICKING.—Oct. 20, O.H., Coventry; 27, Empire, Nottingham.
ALL RIGHT ON THE WESTERN FRONT.—Oct. 20, Pal., Huddersfield.
APRES VOUS.—Oct. 20, Osborne, Manchester.
BEAUTY ON PARADE.—Oct. 20, Hippo., Southampton.
BEST YET.—Oct. 20, T.R., West Bromwich.
BREAKAWAY.—Oct. 20, Pal., Bradford.
CASEY'S COURT.—Oct. 20, Empire, Islington; 27, Palace, Southampton.
CASINO DE PARIS.—Oct. 20, Palace, Camberwell.
COUNCIL HOUSES.—Oct. 20, T.R., Barnsley.
DE LA FOLIE PURE.—Oct. 20, Alhambra, Glasgow.
ERNIE'S END.—Oct. 20, Empire, Finsbury Park.
EVENING FOLLIES.—Oct. 27, T.R., Worcester.
FAST LIFE.—Oct. 20, Granville, Walham Green.
FIND THE BABY.—Oct. 20, Hippo., Rotherham.
FINE FEATHERS.—Oct. 20, Pavilion, Glasgow.
FUNNY BOY (Francis Laidler).—Oct. 20, Pal., Chelsea.
GOING THE PACE.—Oct. 20, Empire, Bristol.
GOLDEN MELODY.—Oct. 20, Pal., Halifax.
GOOD NIGHT.—Oct. 20, Palace, Burnley; 27, Granville, Walham Green.
HAPPY PEOPLE.—Oct. 20, Empire, New Cross; 27, Hippo., Liverpool.
HELLO FOLKS.—Oct. 20, Empire, Newport.
HAMMER AND TONGS.—Oct. 20, Pavilion, Perth.
HIGH TOPPERS.—Oct. 20, T.R., Bury; 27, Hippo., Aston.
HOT RHYTHM.—Oct. 20, Crown, Eccles.
HOUSE THAT JACK BUILT.—Oct. 20, Empire, Swansea; 27, Empire, Kingston.
IRISH SMILES.—Oct. 20, Hippo., Aston; 27, Olympia, Dublin.
JOLLY BOY.—Oct. 27, Empire, Bristol.
LAUGHS AND LADIES.—Oct. 20, Bulkington.
LAUGH PARADE.—Oct. 20, Palace, Bath.
LAUGHS.—Oct. 20, Hippo., Southend; 27, Grand, Clapham.
LIDO FOLLIES.—Oct. 20, Pal., Reading.
LOVE LIARS.—Oct. 20, Grand, Gravesend.
MAD HATTERS.—Oct. 27, Pal., Carlisle.
MAKING GOOD.—Oct. 20, Pal., Plymouth; 27, Empire, Swindon.
MAKING WHOOPEE.—Oct. 20, Hippo., Boscombe; 27, Bedford, Camden Town.
MERRY SIDE OF LIFE.—Oct. 20, County, Bedford.
MILITARY PICKLE.—Oct. 20, Queen's, Poplar.
NEW BIRD'S NEST.—Oct. 20, Alex., Widnes; 27, Hippo., Aldershot.
NUIT EXCITANTE.—Oct. 20, Hippo., Ilford.
ONE OF THE BEST.—Oct. 20, King's, Dover.
PAGEANT ON PARADE.—Oct. 20, Hippo., Wolverhampton.
PAINTED DOLLS.—Oct. 27, Alex., Stoke Newington.
PAINTING THE TOWN RED.—Oct. 20, Hippo., Liverpool.
PARIS AND PICCADILLY.—Oct. 20, Palace Hull.
PICCADILLY CABARET.—Oct. 27, West Pier, Brighton.
PLAYTHINGS.—Oct. 20, King's, Manchester.
PLAYTIME.—Oct. 20, Gaiety, Ayr.
PLAYING THE GAME IN THE WEST.—Oct. 20, Hippo., Sheffield; 27, Alhambra, Bradford.
POLICE FORCE.—Oct. 20, Town Hall, Pontypridd; 27, Temperance Hall, Merthyr.
REPLY TO THE TALKIES, THE (Francis Laidler).—Oct. 20, Hippo., Brighton; 27, Empire, Penge.
REVE PARISIAN.—Oct. 20, Palace, East Ham.
REVUE SHOP.—Oct. 20, Empire, Kilburn.
SEEING IS BELIEVING.—Oct. 20, Empire, Birmingham.
SENSATIONAL.—Oct. 20, Hippo., Preston.
SENSATIONS OF 1931.—Oct. 20, Pal., Hull; 27, Empire Sunderland.
SHOW A LEG.—Oct. 20, Pal., Southampton.
SHOW LIFE.—Oct. 20, Bedford, Camden Town.
SHOW TIME.—Oct. 20, Olympia, Dublin.
SHOW'S THE THING.—Oct. 20, Grand, Clapham.
SINGING CLOWN.—Oct. 20, Hippo., Coventry.
SPEED AND SPARKLE.—Oct. 20, Alex., Hull.
SPLENDOUR.—Oct. 20, T.R., Edinburgh.
STILL GOING STRONG.—Oct. 20, Hippo., Aldershot.
SURPASSING SHOW OF 1930.—Oct. 20, Palace, Hammersmith; 27, Hippo., Southampton.
THIS IS VARIETY.—Oct. 20, Empire, Ashton-under-Lyne.

(Continued at foot of column 5.)

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(Continued from column 3.)

TINY TOWN FOLLIES.—Oct. 27, H.M., Carlisle.
TOWN SHOW.—Oct. 20, Empire, York; 27, Pal., Camberwell.
TOUT PARIS.—Oct. 20, Empire, Nottingham.
TRY THIS ONE.—Oct. 20, Hippo., Wigan.
TUNE IN.—Oct. 20, Met., Bootle.
VAUDEVILLE FROLICS.—Oct. 20, Hippo., Warrington; 27, Pal., Bradford.
VAUDEVILLE VOYAGE.—Oct. 20, Pavilion, Liverpool.
WHAT PRICE THE NAVY?—Oct. 20, Grand, Luton.
WIDE-AWAKE.—Oct. 20, Empire, South Shields.

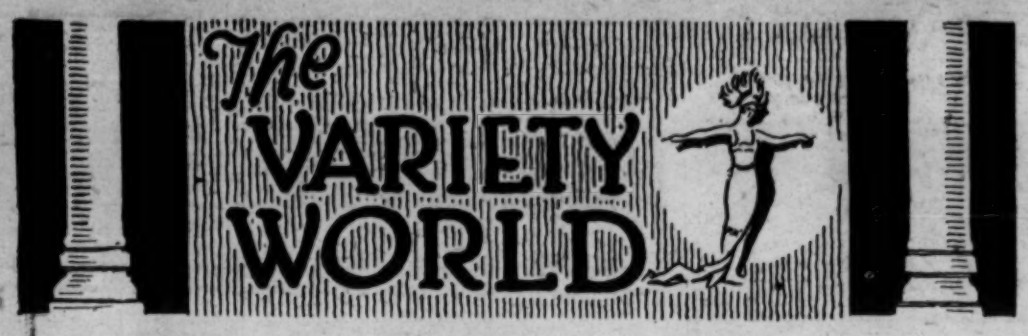
BOSTOCK'S ITALIAN CIRCUS.—Oct. 20, Pal., Blackburn.

Revue Proprietress Octogenarian.

Mrs. W. Ray, a pioneer in revues, as we now know them, is celebrating her 80th birthday at her home at Southsea next Sunday when several prominent theatricals will be present. She was the proprietor of "Splash Me" and several of the earlier revues.

"The Empire Party."

This is the title of the new, novel and speedy Road Show which is being produced at the Palace, Chatham, on Monday, by the K. K. Productions, and which features G. H. Carlisle and Nyra, Eddie Walker, V. M. Gaston, etc.



Vaudeville Golfing Society.

The London Press Golfing Society on Wednesday at South Lodge gave the V.G.S. a hiding and softened the blow by entertaining them in a noble manner. Owing to the fixture clashing with the Cesarewitch the Press were not quite at full strength, but those present made up for any absentees, and the net result was a most enjoyable day. It was agreed that four-ball matches should be played throughout the day, and in the morning at lunch time the Society found themselves in arrears by one game. Watkins and Weaver, Coote and French and Senior and Foreman and Doonan being on the winning side, while Jack Dwyer gained a half. After lunch the Press increased their advantage and finished the day with a lead of 10 matches to 7, only Senior and Jones and Hal Swain winning their games.

Annual Dinner.

Application forms for tickets for the dinner are now out, and it will greatly help matters if members will kindly let the Secretary know as soon as possible what seats they will require. Applications will be taken in strict rotation and remittances must accompany the demand for tickets.

V.G.S. versus Golf Professionals.

This much-talked-of event is to be played on Friday week, October 31st, at Moor Park, Rickmansworth. Members wishing to play should let Mr. Rose know as soon as possible. The charge will be 30s., this sum to cover the lunch, tea, and dinner, also a seat for the theatre, caddies' fees and tips for the member and his professional guest.

Forthcoming Events.

To-day (Wednesday) is due the George Barclay 10% Cup at South Lodge. In this event any member who has already qualified for any competition during the current season deducts ten per cent. from his handicap. Next Wednesday, the 29th, the Club meets the Concert Artists' Golfing Society, also at South Lodge, and on Friday, 31st, will engage the Professional Golfers at Moor Park. The monthly committee meeting will be held on Thursday, October 30th, at the Old Vaudeville Club.

Bernie Delfont Alone.

Bernie Delfont, of the Delfont Boys, will appear solus for the first time next week at the Empire, Stratford, in his new dancing act.

Miss Gracie Fields.

Miss Gracie Fields is amongst the passengers on board the Cunard liner, "Mauretania," expected to arrive at Plymouth from New York to-day (Wednesday), October 22nd.

Mr. Billy Caryll's Return.

A cable from Mr. Billy Caryll to "Viator" states that the popular comedian left New York for England on the 17th, and is due to arrive home next Monday.

Fred. Kitchen.

At the Alexandra, Stoke Newington, last week, Fred Kitchen was given a hearty welcome on his re-appearance, and his many amusing scenes in "Making Whoopee" were keenly enjoyed. Fred. is appearing this week at the Hippodrome, Boscombe, and next week will be seen at the Bedford, Camden Town.

The Sherry Family—a Fine Vintage.

At the Empire, Penge, last week, the Sherry Family scored their best triumph to date in "Pageant on Parade," and the show takes its place amongst the record-breakers for the Theatre, a notable beginning for the start of a new production. There are eight members of this talented family in the show—Dan is the comic, Laline the leading lady, well backed up by Jim, Betty, Harry, Daisy, Pete, and Sam, all of whom shine in their respective parts. "Pageant on Parade" not only attracted large business throughout the week, but also the principal Managers of the various circuits, with the result that this super production is booked solid well into next year.

The Bundle of Fun.

Betty Jumel, the bundle of fun, is causing hearty laughter at the Coliseum this week with her clever burlesque comedy. She is booked ahead in variety until she opens again with Julian Wylie's pantomime at the King's, Edinburgh.

Chefalo.

Chefalo, the magician who is touring England with his great magic road show and Lilliputians, is packing the South London this week, as usual. He is playing the Empress, Brixton, next week, prior to resuming his tour.

"The Stars of 1930."

This is the title of the new Road Show that commences at the Colosseum, Oldham, on Monday next. The cast is headed by Doris Ashton and Billy Rawson, with the Walsh Bros., supported by Henry Bekker, Francini Olloms, Mack and Maven, Elga, Olga, and Melba, Charlie Mahon, and the Dessie Desmon Octette.

Vernon Drake.

After a long tour in the provinces with Production, Vernon Drake is back in town again, successfully featuring in James Brennan's production, "Le Rêve Parisian," at the Palace, East Ham, this week. Next week the piece goes to the Metropolitan.

The Impressionable Girl.

Betty Warren, the impressionable girl, is doing enormously at the Coliseum this week with her clever imitations and a specially-written song of her own. She is continuing her variety engagements until her pantomime at Bristol.

Myron Pearl and Co.

Returning from the Continent a few days ago, Myron Pearl and Co. have been fulfilling special engagements in Liverpool, Manchester and other important towns in the Provinces. This clever trio will be seen in town next week.

She Knows Everything.

D'Alba, the Australian television girl, is a sensation this week at the Coliseum, where she is mystifying everybody. In a few weeks, she has consolidated her arrival in English variety, and is booked up well ahead for variety, cabaret and private parties. She knows where you live, the number on the door, and intimate details you would be surprised at.

Grade Transferred.

Lew Grade, the clever young eccentric dancer, is playing at Watford this week, instead of Walthamstow as booked, and will be at the latter hall later on. Next week he is at the South London and the Locarno, filling in his spare time with private engagements. Lew is booked up into 1931, including a Continental tour.

LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

THE COLISEUM.

We have been aware for some time of the public's preference for stars that are feminine, and of this the present bill at the Coliseum supplies intelligence. At the opening Betty Jumel discloses a sense of humour in the eccentric style which should carry her far. Upon the business of the bungling ballerina and of the prima donna with a bad cold in the head, she brings to bear an understanding of human nature which makes every jape far funnier because we all recognise ourselves in the caricature.

Next Betty Warren reveals in her imitations of Gertie Gitana, Gracie Fields and Nellie Wallace, an impish spirit which makes us very eager to see her as the leading lady of revue. In response to enthusiastic applause, she prances before the tabs in a comic ecstasy of love which gives us more than an inkling of how delightful she can be in a style of her own. The most astonishing of the Four Statis is also a woman. Though petite and very attractive, she possesses the strength of a pocket Hercules. Not only is she the bearer in their perch act, but she balances the long pole while two are performing feats on its top. The act is one of the most remarkable exhibitions of acrobatics we have seen for a long while.

In thought-reading again, we are amazed by a "Wonder Girl." D'Alba, who comes from Australia, describes the objects handled by her partner without a second's hesitation. She has an alertness which adds greatly to the effect of her unfailing skill. And at the top of the bill there is Phyllis Neilson-Terry, singing in a high soprano of undeniable sweetness that the concert platform lost, a bright particular ornament, when she decided to take up her heritage of honour on the stage.

That does not exhaust the triumph of the programme's distaff side, for Muriel George is also to be reckoned with. We could not imagine Ernest Butcher, brilliant though he is, without her. In their duet of "Ilka Moor Baht At," her study of the admonishing mother is a perfect piece of acting as worthy of opera glasses as his alternate joy and misery as the love-lorn swain whose carelessness will surely lead to the terrible end foretold by the anxious old dame.

The character studies of Will Fyffe impress me ever as the crowning glory of the halls. I prefer his old man best, especially the centenarian he is now impersonating, because beneath all the fun there is the beauty—not too strong a word—of ripened humanity. As the sailor, he teaches mere Southrons what "pawky" means in a way that makes us deeply grateful for the lesson. Few comedians can be mentioned in the same breath as Will Fyffe, but Charles Hayes' humour is so sound, so wittily contrived despite its outward appearance of careless nonsense, that he survives the comparison. There is genuine incongruity in his burlesque romances. I would instance "Picadors and matadors and 'early doors' as well" as a line in the true tradition of Ingoldsby and Bon Gaultier.

A very warm welcome is bestowed upon the Big Four, the Australian male voice quartet, who sing with a sustained vigour and harmony which wins the audience's wholehearted approval. The Oumansky Ballet consists of a series of well-executed dances. Nicol and Martin are a lively pair of funny men on unicycles.

THE PALLADIUM.

Another memory that will linger a long while—the schoolroom of St. Michael's with an empty seat. Frankly, this picture was so poignant that I marvelled how we could laugh until the new player of the part of the octogenarian pupil crept in and took the vacant place so that the vision of poor Gordon Saunders which our inward eyes saw was obliterated. How mirth compelling Will Hay's methods are was then clearly demonstrated. From this moment onwards we laughed until we felt we could laugh no more. He came before the curtain to thank us for our appreciation of his efforts under difficulties, but our thanks were due to him.

I have seldom seen a bill in which every turn was giving of his best. Talbot O'Farrell was in high fettle. His talk on "hypocrites" hit the taste of the moment exactly. There was not a phrase in it which did not strike us as apt. Clarkson Rose, who understands the art of topical allusion, sang a series of parodies which reflected what the public thinks about Parliamentary celebrities, before appearing as a love-lorn female who has been the victim of "an old Spanish custom."

Now that we hear so much of whispering baritones and tenors, it is just as well we should be reminded how Sam Mayo began it. As "The Whispering Whatnot," he amuses us from first to last, whilst in his address to his baby he makes us swallow the lumps in our throats in the midst of our merriment over "Take Your Poor Old Dad." A great song this, greatly sung.

"Realistic Inebriates" is the title given to Fritz and Jean Hubert, and I agree. Their dancing was so expressive of a state bordering on delirium tremens that I began to doubt the wisdom of my last glass at dinner. No, I was sober enough, but the mesmeric influence of their extraordinary staggers, falls, hesitations, collapses and recoveries hypnotised me before they had done. They need to be seen to be believed, and even then you may doubt your senses.

After impersonating Strube's immortal John Citizen, George Robey gains a triumph by returning to his earlier style in a revival of "Mrs. Blobbs, or you never miss the things you've never had," a perfect skit on what we used to know as "old geysers." He winds up with the German professor of versatility in music, which is, of course, a masterpiece.

With consummate ease, Teddy Brown plays the xylophone as he alone knows how. Renee and Godfrey dance with the freshness of youth and the skill of long experience. The Tom Davies Trio thrill us with motor-cycling in mid-air, and Kambar plays the accordion expertly.

HOLBORN EMPIRE.

"Birds of the Birdcage Walk" is a classic. As such it thoroughly deserves the elaborate "production" now bestowed upon it. Hetty King is now the hero of a barrack-room episode which starts with a game of Crown and Anchor and ends with the luring of a far from unsuspecting female to a place where her screams will not be heard. Of course, Hetty King sings her song and swaggers in the style that she has made her own. To open her act, she tells us what to expect in "Sunny Singapore," and expresses in her jubilant stunt indescribable exhilarations which simply could not be put into words.

The Three Rolling Stones are well met. They are rollicking young men who start off with the intention of dancing but soon turn to quarrelling. After a desperate fight in slow-motion, they make peace and try singing instead. Their quarrels this time stop little short of murder. Possessing both vigour and originality, they should be sure of their welcome wherever they go.

Coram undergoes yet another gruelling at the hands of the recalcitrant Jerry, whose personality becomes increasingly dominant. He is among ventriloquists' dummies what Hamlet is among the notable characters of fiction. Archie Glen again reveals how acute is his sense of drollery in sketches of men obsessed, and Frakson his magical power over cigarettes.

In a travesty of ventriloquialism, Billy Bennett performs feats that are "altogether impossible" by relying on our readiness to accept everything in good faith. In topper, morning coat, waistcoat, and trousers decidedly not to match, he explains the activities of the League of Nations in inconsequential verse. "Trumpeter, What Are You Sounding Now?" his third song, is the climax of his individual brand of nonsense.

Les Athenas are a pair of athletes whose feats of lifting each other from the ground are inspiring. Walter Williams and Winnie Collins sing duets in their brisk and lively style. Stella and Partner are an excellent pair of gymnasts.

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All Coms: GERARD HEATH.

FROM THE SONG PUBLISHERS.

B. Feldman and Co.

Jenny Howard, who has returned to Town after a wonderfully successful season with Julian Wylie's "Happy People" at Douglas, will be appearing with this production at the Liverpool Hippodrome next week. Miss Howard will make special features of "Watching My Dreams Go By," "I Love You, I Hate You" and "The Barmaid's Song."

Popular Albert Sandler recently scored an outstanding hit at the London Coliseum with "Dancing With Tears in My Eyes," and he is also featuring this great waltz-ballad with success at the Park Lane.

Teddy Brown made his usual great hit at the Palace, Bath, last week, where his outstanding success was "Dancing With Tears In My Eyes."

Jack Hylton and his famous Band have registered yet another sensational success at the Commodore, Hammersmith. Their most popular feature at the moment is "Dancing With Tears in My Eyes."

Billy Elliott is a leading light at the Walthamstow Palace this week with "Dancing With Tears in My Eyes."

There is every indication that the following great numbers will be well to the fore in every pantomime of note throughout the country: "Dancing With Tears in My Eyes," the principal boy or girl waltz ballad, should be selected by the best vocalist in every production as the *theme* song, is already an established hit, and everybody will expect to hear it in pantomime.

"The Kiss Waltz" is being selected by principal boys and girls as the outstanding duet of the year.

Other sure "certs" are "Wasn't It Nice?" the big comedy novelty song or duet; "Watching My Dreams Go By," a beautiful fox-trot ballad for principal boys or girls; "Like a Breath of Springtime," the beautiful waltz-ballad which will be sung by the fairy queens in every leading production. Other sensational "certs" are "When You're Smiling"—an ideal opening number—"I Love You, I Hate You," "I've a Little Love Song," "Melody Divine," "My Heart is Bluer than Your Eyes" and "I've Got One Arm Round Mary."

An outstanding production number is "The Wedding of the Man in the Moon" and a fine Eastern scena is "A Dream of Asia."

In comedy connection, producers and comedians should note "The Barmaid's Song," "Our Clara's Clicked Again" and "What Angeline Says Goes."

Bob Miller and his Dance Band, who broadcast from Belfast, report very big success with "Dancing With Tears in My Eyes," "Watching My Dreams Go By," "When You're Smiling" and other Feldman hits.

W. M. Viggers, a member of our famous orchestral club, writes as follows in praise of the "pick of the hits": "I really must thank you for the excellent music you send. I am a member of your club, and feature an all-Feldman programme. 'Dancing With Tears in My Eyes' and 'The Barmaid's Song' are very big favourites with us."

Appearing this week at the Salford Hippodrome, Sir Robert Peel and his Harmony Band are scoring all along the line with "Dancing With Tears in My Eyes" and "When You're Smiling."

Members of Feldman's orchestral club receive another bumper parcel of winners this month. The six sensational numbers are: "The Dance of the Wooden Shoes," "As Long as I'm With You," "A Darn Fool Woman Like Me," "Hullabaloo," "Mother's Smile" and the new comedy novelty fox-trot, "Wasn't It Nice?"

Lawrence Wright Music Co.

Saturday, October 25th starts Lawrence Wright's Great Campaign on British Songs, and on this date the whole of the front page of the "Daily Mail" will advertise the following titles: "Say a Little Prayer For Me," Horatio Nicholls' latest ballad; Horatio Nicholls' "Gipsy Melody," a beautiful high-class waltz-ballad; "Adeline," a red-hot novelty fox-trot; "I've Got A Feeling," "That Night In Venice," "When I Passed the Old Church Door," "Californian Serenade," and the ever-popular "Meet Me In My Dreams To-night."

Miss Wynne (Jack Wynne & Co.) finds "Sittin' on a Rainbow" her biggest number, and Billy Childs, at the Hippodrome, Bristol, this week, finds "Rolling Along" a never-failing hit.

We hear that Capaldi Bros. work in very fine style the following Wright numbers: "Meet Me in My Dreams To-night," "I've Got a Feeling," "Sunny Side of the Street," "Sittin' on a Rainbow." They tell us they have other Wright numbers in preparation. We received a letter from William Breach, wherein he tells us that "Sittin' on a Rainbow" is the big feature number in the revue "Just Plain Folk."

We heard Jack Burke at the Alexandra Theatre, Stoke Newington, last week, rendering that remarkable new ballad "Say A Little Prayer For Me"; Dick Kneller, in "Making Good" revue, finds the song a sure winner, and Marie Nyman is singing it with equal success. At the South London Palace Rosie Lloyd was singing in her very fine style "Sittin' On A Rainbow," which, she informs us, is a great number. We visited the Finsbury Park Empire last week, where we heard Alfredo and his Band in a real Wright programme, their chief numbers being "Sunny Side Of The Street," "Moanin' for You," "Exactly Like You," "Rolling Along" and "Adeline," bringing the house down in their rendering of these marvellous hits.

New publication, 2/- (no professional copies), "Do You Know?"

Francis and Day.

Patrons of the Hackney Empire certainly appreciate the appearance there this week of the inimitable Randolph Sutton, who displays good judgment in his choice of songs. The applause after each rendition of "Cryin' for the Carolines" testifies to the popularity of both song and singer.

The popular black-faced comedian, Billy Elliott has now added "If I had a Girl Like You" to his shrewdly chosen repertoire, and applause at every rendition of this "F. & D." stormer justifies his choice. Further keen supporters of "If I had a Girl Like You" are Clifton and Villa, who are now fulfilling variety contracts.

Adele Rowland continues to prove popular with English audiences, and this week at the Hippodrome, Portsmouth, her receptions leave nothing to be desired. "It Happened in Monterey" and "Have a Little Faith in Me" are both firm favourites with this artist. Philip Ridgeway immediately saw the great possibilities in the two "F. & D." hits "Around the Corner" and "If I Had A Girl Like You," and has included both numbers in his famous radio production "The Ridgeway Parade." "Should I?" is proving an ideal number for Ada and Eddie Daros, who are delighting audiences at the Empire, Sunderland, this week with their well-known musical and balancing speciality.

Expert handling of good material is seen at the Pavilion, Liverpool, this week, where Donald Peers sings "Swinging in a Hammock," "Have a Little Faith in Me" and "We Must All Pull Together." This artist is now touring with "A Vaudeville Voyage" Revue. Mamie Worth's fine rendering of "It Happened in Monterey" is an artistic feature of "The Laugh Parade" Revue, at the Palace, Bath, this week.

"If I Had a Girl Like You" is now the outstanding duet number in "Une Nuit Excitante" Revue, in which it is rendered by Peter Lane and Edna Prince. Wonderful receptions greet every rendition of this number at the Hippodrome, Ilford, this week.

Clara Monaghan, appearing in Will Dalton's "This is Variety" at the Hippodrome, Preston, is still scoring with "When it's Springtime in the Rockies," "Down the River of Golden Dreams" and "Just a Tiny Four-leaf Shamrock." S. Griffiths Moss confirms the success of "Blue is the Night," which is a feature

(*Continued on page* 13.)

WILL FYFFE

SCOTTISH CHARACTER COMEDIAN.
Oct. 20, LONDON COLISEUM.
Agent—TOM PACEY

BILLY CARYLL

HOME FROM AMERICA ON FRIDAY.

HILDA MUNDY

HOME FROM AMERICA ON FRIDAY.

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ERNIE AND MARIE THE INCOMPARABLE BLONDES.
Featuring in "FINE FEATHERS."
Oct. 20, PAVILION, GLASGOW. Oct. 27, EMP., SOUTH SHIELDS.

ANNA ROGERS

THE STAR MIMIC
Oct. 20, HIPPD., BIRMINGHAM.
Oct. 27, EMPIRE, SHEPHERD'S BUSH.
Direction JULIUS DAREWSKI.

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Licensed by the Lord Chamberlain.
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Oct. 20, LONDON, SHOREDITCH.

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MILLER & DEANE

"PARIS AND PICCADILLY."
Oct. 20, PALACE, HULL. Oct. 27, EMPIRE, SWANSEA.
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AMERICAN VOCALIST.
With Toto's Road Show.
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TEDDY BROWN

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Oct. 20, PALLADIUM. Oct. 27, ASTORIA, STREATHAM.

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"A BROTHER TO ASSIST 'ER."
Oct. 20, SUNDERLAND.
Agents: RICHARDS & MARKS.

VICTORIA ALFRED
BYRON and BYRON

"LAUGHS."
Oct. 27, PALACE, WALTHAMSTOW.

LESLIE CHARD PRESENTS
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THE AUSTRALIAN TELEVISION GIRL.

DIVINA AND CHARLES

STARS OF "SENSATIONS OF 1931."
Oct. 27, EMPIRE, SUNDERLAND.
P.A.: 12, Palace Mansions, London, W.14. 'Phone: Fulham 5463.

MARIE and MAURICE

VERSATILE ARTISTIC DANCERS.
With T.M. Productions' "SHOW LIFE."
Oct. 20, BEDFORD, CAMDEN TOWN. Oct. 27, PALACE, READING.

FROM THE SONG PUBLISHERS.

(Continued from page 12.)

song in "Painting the Town Red" Revue. The show is playing the Liverpool Hippodrome this week to good business.

The Barrie Gordon Trio, who have been making a big hit with "Should I?" "Swinging in a Hammock" and "I Can See a Rainbow," are shortly leaving England for a three months' Continental tour. Providing their refined musical speciality at the Metropole, Manchester, this week, Rigby and Royle are invariably encored for their clever interpretation of "When it's Springtime in the Rockies." Layton and Elaine are favourites at the Dreamland, Margate, and their songs are well chosen as usual. "If I had a Girl Like You" is now proving to be an undoubted hit for these artists.

Roberti is a staunch supporter of the "F. & D." catalogue, and his repertoire now includes "It Happened in Monterey," "Love (Your Spell is Everywhere)" and "Crying for the Carolines." Some excellent trio harmony is heard at the Empire, Birmingham, this week, where the Three Virginians render "Blondy" and "Cryin' for the Carolines."

Peter Derek, Ltd.

Mention has previously been made in these columns of a novelty piano solo by R. W. Jones, entitled "Frolic." Les. Southgate and his Boys are making a huge success of it at Maidenhead, with Bob Freebody, who plays a special arrangement, utilising six hammers, as solo xylophonist. Les. has also made a feature number of "When the Orange Trees Blossom in Spain."

Harry Gordon is making a big success of "When the Orange Trees blossom in Spain" at the Roadhouse Club, with his magnificent little band. This piano solo arrangement of the refrain is a thing worth hearing.

"Sharon's Rose," the melody waltz song, is going well as played by the Broadway Melodists, at Consett. John Lawton is also featuring this number at forthcoming engagements at Consett, Durham, Hexham and Allendale. Doris Stone and the Treasure Girls are making a feature number in Jose Brock's production, "Wide Awake" with "Scatter the Sunshine" at the Empire, South Shields. It is also played to great applause by Mr. Lowrey and his Indiana Band, at Birkenhead.

George Butt and his Principalite Players are making a big hit with "Let Me Teach You," the melody fox-trot with vocal chorus, at Bromsgrove.

Soprano ballad singers will welcome some recent issues of Peter Derek, notably two songs by Miss B. Darter, entitled "Though These are Thine" and "A Return," charmingly written, and melodious. "The Halter Burn," by Blackthorn, and "Dream Birds Warbling," by John R. Gough, are also delightful songs for soprano.

Victoria Music Publishing Co., Ltd.

The Victoria Music Publishing Company have turned out some wonderful hits, and the title of their latest number is "Don't Tell Her What's Happened to Me," which looks like being even bigger than "A Cottage for Sale." Of the many pantomime producers who have already paid us a visit, Mr. Francis Laidler has definitely decided to include in his forthcoming pantos "I Remember You From Somewhere" and "Don't Tell Her What's Happened to Me," which he will make his big feature numbers. Mr. Frank Benson (in association with Mr. Tom Vernon) called at our office last week and heard our latest budget of winners, including "Don't Tell Her What's Happened to Me," "I Remember You From Somewhere" and "So Beats My Heart For You." Mr. Benson was very impressed with the above-mentioned numbers, particularly "Don't Tell Her What's Happened to Me," which will be the feature song in Sir Oswald Stoll's pantos this year.

Vernon Drake, appearing with James Brennan's revue, "Le Rêve Parisian," has in rehearsal "Don't Tell Her What's Happened to Me," which he intends to produce at an early date. We received a letter from Gordon James, who is playing in "Duggie Never Owes" Revue, telling us that "A Cottage For Sale" is the biggest song in his act. Mr. James has in rehearsal "Don't Tell Her What's Happened to Me" and will try same out at the Hippodrome, Balham, this week.

Comedians playing pantomime this year should not miss "Barnacle Bill, the Sailor," which has lots of additional words, and will be very popular during the pantomime season. "On a Little Street in Honolulu" is a beautiful production number, with a lilt that is different from the usual waltz song.

Pantomime producers and artists are invited to call at Victoria House and hear the firm's latest publications. Send a postal order for 2/- for a full selection of Victoria hits, including those above mentioned.

Chappell and Co., Ltd.

Carl Brisson informs us that "You Brought A New Kind Of Love To Me" is undoubtedly the greatest number he has ever sung. He is featuring this number at the Empire, Leeds, with phenomenal success this week.

Jack Hylton and his Band, at the Brixton Astoria last week, made a very big feature of the great Chappell hits "Sing You Sinners," "Tid-dle-id-dle-umpum." This number is a really great panto comedy chorus song, and the sensational melody hit "You Brought a New Kind of Love to Me."

Nancy Logan, appearing at the Palladium last Sunday caused a furore with her delightful rendering of "You Brought a New Kind Of Love To Me."

We hear from Ted Clifford that he is including the great rhythmic number "Sweepin' the Clouds Away" in Catlin's Royal Pierrots at the Alexandra Theatre, Pontefract, this week, with enormous success. Archie and Annette are also scoring heavily with "Sweepin' the Clouds Away." Nellie Towers, the versatile soprano, is making a big feature of "Sing You Sinners" at all her engagements. Irene Day writes from the "Pleasure" Company to say that "If I Were King" is a great success.

All artists are cordially invited to come in and hear our wonderful new batch of numbers at the new Chappell Popular Professional Department, Victoria House, 142, Charing Cross-road, W.C. If unable to call, send 2/- for full selection.

Campbell, Connelly and Co., Ltd.

Randolph Sutton, the incomparable light comedian, who is appearing at the Hackney Empire this week, is causing an absolute furore with the great comedy song, "Over the Garden Wall," and now has in preparation the firm's new pointnumber, "Under the Sweetheart Tree," which is a sensational pantomime number with a delightful fox-tot rhythm and plenty of comedy couplets.

Bert Errol, at the Empire, Shepherd's Bush, this week, is singing Jack Hylton's sensational discovery, "One Night Alone With You," the superb fox-trot ballad. Bert says this is one of the biggest hits he has ever put over.

Alf Goddard, the celebrated film star, who is topping the bill at Shoreditch this week, introduced the new and phenomenal waltz hit, "The Same As We Used To Do," by Reg Connelly and Jimmy Campbell, which proved a positive riot. We predict that this number will be bigger than "I'll Always Be In Love With You," and the greatest pantomime hit for years.

Michael Ivan and Partner, who have been appearing in the prologue to the "Love Parade" film, in which they feature "Dream Lover" and other big C. & C. hits in the super talkie, are returning to variety next week and will be featuring "The Same As We Used To Do" and "Cheer Up And Smile."

Henry Hearty is making a tremendous success with "There's A Good Time Coming" and "Over the Garden Wall." Vernon and Ford, in a clever and versatile act, are making a gigantic hit with "One Night Alone With You," for which they are receiving a wonderful reception. The Three Brooklyn Boys, clever entertainers at the piano, appearing in Herbert Mason's delightful production at Finsbury Park last week, made quite a sensation with three C. & C. hits, which were "Without My Gal," the biggest sob number since "Brokenhearted"; "Over the Garden Wall," and "Cheer Up And Smile," the great successor to "Sunny Side Up."

"Falling In Love Again," the sensational waltz, is fast soaring into popularity and without doubt is the biggest waltz hit for years. Alfredo and his Band are putting this number over with great effect at Stratford this week, and, as usual, it is an instantaneous hit.

Artists are advised to send 2/- for the biggest budget of pantomime hits ever published by one firm.

Keith Prowse.

"My Heart Belongs To The Girl," the beautiful waltz ballad introduced by Miss Jose Collins at the Coliseum, and successfully featured this week at the Palace, Leicester, has made rapid strides in the race for popularity and is in great demand by all singers and is finding a ready market with the public.

At the Victoria Theatre, Bradford, Michael Ivan and Partner are very successful with two of the firm's numbers, namely, "The Stein Song" and "My Heart Belongs." Miss Stella Carol will produce "My Heart Belongs" into her act next week; the number, she considers, is a certain winner.

Miss Jean Andrews, the golden-voiced soprano, is also featuring "My Heart Belongs" and is finding the number a valuable acquisition to her extensive repertoire. Tom Burke, the world-renowned tenor, at the Hippodrome, Newcastle, is repeating his phenomenal success achieved with "My Heart Belongs" at the Holborn Empire.

Talbot O'Farrell, at the Palladium, has included in his repertoire "My Angel Mother," which he introduces, in turn with his other successes, and is received with characteristic appreciation. Harry Jolson, the brother of that illustrious Al Jolson, is also featuring "My Angel Mother" during his tour of the North, and reports continued success. G. H. Elliott, at the Metropole, Glasgow, features with enormous success "Moonshine Is Better Than Sunshine." This number he has recorded with the Edison Bell Co., and its popularity can be safely assured.

Miss Ella Shields, at the Shakespeare Theatre, Liverpool, continues to feature "The Stein Song" and there is no question that her rendition is undoubtedly one of the finest that this winner has had. At the Holborn Empire, Walter Williams and Winnie Collins have made a feature number of "I Want To Be —" and as a duet it is received with laughter and much appreciation for the clever rendition given to the number by this clever couple. The Macari Brothers, at the London Coliseum, made a very big success with "Stein Song," with which number they conclude an excellent medley.

Harry A. Thorley and his Band, at the Strand Cafe, Edinburgh, informs us that "Since I Met You," from "Eldorado," "After Your Kiss," "My Angel Mother" and "My Heart Belongs" are sure and absolute winners. They are requested three and four times each night, and in conclusion he states: "I cannot speak too highly of them." Tom Crook, operatic tenor, in "Breakaway" revue at the Palace, Bradford, introduced "My Heart Belongs To The Girl" with instantaneous success, and reports that this is one of the finest numbers he has ever sung.

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Orchestral Gain at Portsmouth.

Musicians at Portsmouth have been badly hit by the introduction of the "talkies," but they have won a notable victory by the re-introduction of a first-class orchestra at the Tivoli, Copnor-road, the latest enterprise of Councillor F. J. Spickernell. The leader is Mr. F. Pike, formerly musical director at the Plaza, and a special musical interlude and other items are being contributed by the orchestra, who also accompany the Gazette and other films.

Another Welcome Return.

Many letters of congratulation come from local residents who are highly delighted at the return of an orchestra to the Regent Picture House, Hanley, where Anton B. Rawson and his London Symphony Orchestra opened on October 15th. The orchestra comprises twenty musicians, most of whom are double-handed men. The opening interlude included "Slavonic Rhapsody" and a specially arranged version of "Moanin' for you," while among the specialities were a vocal chorus by the conductor and a chorus for six violins which was rendered grouped round the conductor. Mr. Rawson, who is known as the "singing conductor," was born in Leicester, and at the age of 10 was playing with the De Montfort Orchestra there. He was musical director of the Palladium, Stockport, when only sixteen.

Musical Triumph at Nuneaton.

Unprecedented scenes marked the opening Sunday concert of Mr. Edgar H. Howarth's season at the new Palace Cinema, Nuneaton. Although

the concert was arranged to begin at 7.45, and all the seats in the better parts of the house were reserved, there were sufficient people outside at 5 o'clock to fill the hall. At 7 o'clock the crowd rushed the building, and a detachment of police had to be summoned to lock the gates and keep off the crowd. Mr. Howarth tells me he is going right ahead, booking the New Palace for every Sunday he can get. "The management have managed to book 'silent' to the end of the year," writes Mr. Howarth, "but are finding it difficult to secure first-class films after that. Personally I think that the worst is now over and that 'human music' is on the rebound." He encloses a letter he received from a correspondent who signs himself "Not a Lover of Canned Music." It runs thus:—

As a frequent patron of the Palace, may I congratulate you on the fine orchestra you have under your command?

While appreciating the jazz items, could I ask you, as a favour, to play some old musical comedy selections, such as: "Dollar Princess," "Quaker Girl," "Belle of New York," "Veronique," etc.

I, along with a lot more, will be terribly disappointed when the talkies come to the Palace, as it is the only place in the town now where one can have some nice music.

The personnel of Mr. Howarth's Band is as follows: Edgar H. Howarth (violin), conductor; Syd Alderson (piano); Harold Moore (solo organ and piano); Ernie Winstanley ('cello); Hal Bagnall (string bass); I. Beeby (violin and G banjo); Tom Jeffcote (1st sax and clarinets); E. Ward (2nd sax and clarinets); J. Cooke (B♭ tenor and baritone); Leo. Axon and J. Jackson (trumpets); L. Archer (trombone); J. Rutter (tenor banjo); Al Clark (drums, xylo, etc.). Vocal trios are given by Al Clark, Harold Moore and Edgar Howarth.

Robert Thomas and His Band.

A gratifying success has been achieved at the Palais de Danse, Birmingham, by the new orchestra of twelve known as Robert Thomas and his band. This is Mr. Thomas's second year at the Palais, where last winter he had a band of ten known as the Moonshiners. He has a very powerful and varied combination which is drawing crowds again this year to the Palais de Danse.

The personnel consists of Robert Thomas, conductor; Arthur White, first piano, celeste and accordion; Rube Silver, second piano, arranger; Jack Myers, first alto sax, clarinet and violin; John Quinton, second alto sax, clarinet and violin; Bert Long, tenor sax, clarinet and violin; Geoff. Barker, banjo, guitar and 'cello; Jack Rimmer, first trumpet; Jack Rossi, second trumpet and accordion; Billy Lee, trombone and string bass; Charlie Beard, sousaphone and string bass; Charlie Williams, drums, tymps and xylophone, etc. A complete ukulele, harmonica and vocal band is also introduced.

BANDSMEN

HERE, THERE & EVERYWHERE WITH THE MELODY MAKERS

EDGAR WHITE

Sid Chasid and His Californian Serenaders.

After a very successful stay at Onchan Pavilion for Lawrence Wright, Sid Chasid lost very little time in fixing up his band and himself. They opened up on October 6th at the New Cross Cinema for a touring season with the Gaumont and P.C.T. circuits. Sid achieved an immediate success and it would seem that this is a band that should go far, especially as the instrumentalists are all thorough musicians and Chasid himself an accomplished violinist and conductor, which is essential for the new idea of the stage band accompanying artists. The combination is as follows: Jack Weston; Harry Weston, all saxes and humorist; Shelly Pearce, tenor sax, etc.; Tommy Birch, trumpet; Bill Taylor, trumpet; Pat Malone, trombone; Norman Hillam, banjo and 'cello; Pete Stutely, string bass and sousa; Joe Borsten, piano; and Reg Spinelly, who dances and plays drums when Charles Lane, the tymps player and drummer is busy putting over a hot xylophone solo.

Burns in Bonnie Scotland.

The summer season at the Hotel Hydro, Peebles, is estimated to have been the best for years, and Alex Burns tells me that he has had his Ambassadors Band contract extended for another year in consequence. Mr. Burns has made a couple of changes since he started there ten months ago, Len Summerfield, formerly of the Royal Links Hotel, Cromer, is now at the piano, and the band has been augmented by Ben Daniels, alto and baritone saxes, clarinet and violin, late of the Hull Palais. Alex himself is in charge of the drums, to which he adds the guitar, and the other members of the combination are Bert Kammin, violin and sax, and Harry Burns, tenor and alto saxes, clarinet and banjo.

"We have a rival in the bagpipes, which are sometimes brought in to give local colour for the English visitors," writes Mr. Burns. "This instrument is used to play the eight-some reel, Scotland's national dance. However, my band can hold their own even in the reel, as the last time they were used I had to accompany them on the drums to give the necessary rhythm."

Ron Taylor at Bradford.

A decided hit is being made by Ron Taylor and his band at the New Victoria Ballroom, Bradford. Although they have only been there three weeks, the boys are already very popular with the dancing public both of Bradford and Leeds. In addition to Ron himself as pianist, leader and arranger, the personnel comprises Gerald Liebe man, alto, sop., baritone saxes and clarinet; Ernie Worsley, tenor sax, clarinet and violin; Harry Cocker, trumpet; and Roy Tomkins, drums, xylophone, etc. The ballroom is attached to the New Victoria Cinema, which was opened on the 22nd. ult.

Leslie E. Norvill at Southampton.

Leslie E. Norvill and his band have now taken up their winter quarters at Southampton, where they are playing at the Barova Restaurant. They opened on Sunday afternoon, October 5th, when Mr. W. S. Green, managing director of Messrs. Tyrrell and Green's Ltd., whose gigantic department store adjoins the Barova, gave a reception to about 200 of his friends and patrons, as a welcome to this increasingly popular combination. Since their commencement the band has proved a great draw and the boys are being kept extremely busy complying with the tremendous amount of requests that are being continually showered upon them. Leslie E. Norvill has already had offers to return again next summer to Ilfracombe, where he was such a success last season.

Interchange of Orchestras.

To-morrow (Thursday) an interchange of orchestras has been arranged whereby the Bath Pump Room Orchestra, under Mr. Edward Dunn, will play at Weston-super-Mare and the Weston musicians, under Mr. H. C. Burgess will occupy the platform at Bath. Later in the season it is hoped the two orchestras will combine and give their patrons the chance of hearing them in some of the bigger works.

Llanelly Market Concerts.

The Town Military Band of Llanelly have applied to the local Markets Committee for permission to run Sunday concerts in the old market, which, on week-days is occupied by local producers. During the Great War, when similar applications were made, they were granted.

Boosey and Hawkes' Premises.

A rumour has got abroad that on the amalgamation of Messrs. Hawkes and Son (London) Ltd., of 8/10 Denman-street, Piccadilly Circus, and Messrs. Boosey and Co., Ltd., of 295, Regent-street, now trading as Messrs. Boosey and Hawkes, Ltd, the premises at 8/10 Denman-street will be shortly vacated. We learn from this firm that the rumour is entirely untrue. Whilst it is essential that certain departments be removed to Regent-street, the entire retail sales departments, including saxophones, clarinets, banjos, guitars, drums, etc., repairs, secondhand instruments and also music will remain at Denman-street, and business will proceed as heretofore. Messrs. Boosey and Hawkes Ltd., extend a hearty welcome to all past, present and future customers.

The Hastings Municipal Orchestra.

Under the direction of Julius Harrison, the Hastings Municipal Orchestra gives its opening concerts of the season in the White Rock Pavilion on October 29th. Mr. Harrison has assembled an excellent orchestra and has arranged a general scheme to uphold the high traditions set by his predecessor, Basil Cameron. If possible, Mr. Harrison says he intends to go one further and enhance the reputation Hastings holds throughout the country as a centre of musical culture. The orchestra will consist of thirty-four musicians, which number will be frequently augmented.

HOME FROM HOLLYWOOD.

A remarkable personality has come to town from Hollywood. He is Seymour Burns, brother of Alex Burns, the well-known musical instrument dealer and executant of Shaftesbury-avenue. Seymour Burns went over to Hollywood seven years ago, unheralded and unknown, and by dint of pluck and perseverance, which overcame many difficulties, attained to

MR. SEYMOUR BURNS.

the position of orchestral contractor to the Paramount-Famous-Lasky Corporation.

Prior to crossing the Atlantic, Mr. Burns had officiated as conductor of some of the best musical shows on tour, such as "The Better 'Ole" and "The Girl in the Taxi." He was a conductor at the age of seventeen, and confesses that he grew a moustache in order to look older, and that he took up his position even though he had never had the stick in his hand before. It was that confidence in himself that carried him through in Hollywood. He had no introduction of any sort and could get no assistance from any one. One day, however, he managed to get a word with Pola Negri, and induced her to allow him to write some "inspirational" music for her. The result was so successful that before long he was put in complete charge of the famous film star's musical interests.

MR. ALEX BURNS.

Engagements with other stars followed, and he has since been associated in a similar capacity with the late Rudolph Valentino, Douglas Fairbanks, Mary Pickford, Norma Talmadge and many others. Mr. Burns has worked hard and incessantly to gain his present position; indeed he overdid it, with the result that one morning, after he had been working for eighteen hours a day for several weeks, he collapsed on the set and spent three months in hospital, undergoing three severe operations.

The *bonne bouche* of Mr. Burns's career up to the present is the making of a talking film called "Hollywood and its Secrets," which he is over here to exploit. He wrote the scenario, orchestrated the music and directed the production himself. The picture, as the name implies, deals with the making of pictures in the centre of the American film industry, and Mr. Burns is loud in his appreciation of the way in which the studios placed all their resources at his disposal, artists, electricians and musicians giving their services free. Thus he had the privilege of using the studios of Metro-Goldwyn Mayer, the R.K.O., Paramount-Famous-Lasky, United Artists, Warner and First National. The picture, therefore, should prove one of the most wonderful that ever emanated from the Californian City of Wonders.

It often occurred to Mr. Burns how much more agreeable it would be if the musicians could accompany the artists out to location and enjoy the country while being paid for it, and as the pianoforte is too unwieldy to carry any distance, he invented the portable combination piano and organ, at which he is seen sitting with Douglas Fairbanks in the accompanying picture.

The "Guest Organisation."

I asked Mr. Burns about the position of the foreign musician in America. "The entry of alien musicians is, of course, prohibited by the union," he said, "but there is such a thing as 'guest organisation.' Under that denomination we can get a contract, and, provided the band is indispensable to the proprietor of the café, cinema or production, it would be allowed to open, particularly if it took into its ranks some American musicians. If, when the contract expires, the conductor can impress the union with the fact that he is introducing something new and has no intention of taking any man's job away, he can prolong his stay almost indefinitely."

They have excellent orchestrators in America and many musicians engaged to interpret their work are being recruited from the symphony orchestras. Incidentally, I learned that the leader of the orchestra in America is called the "concert-meister."

"England," added Mr. Burns, "has musicians even among the rank and file. You are always talking about American musicians and American this and that, but in America they talk about the great British musicians. I have employed for Paramount Englishmen who are considered the finest musicians over there. Prior to their engagement, musicians have said to me, 'I am not a jazz player; I only play just good music.' I assured them that I would not ask them to do things they did not want to do, and when they came to play to films like 'Love Parade' and 'Vagabond King,' these very symphony men did the jazz work simply because the music was written in such a fine way that they did not realise at the time of playing that they were executing the music for the picture mentioned. The result is the finest jazz music ever heard in a picture. So why say American orchestras are far superior to British?"

Slowly but surely, Mr. Burns declares, orchestras are going back in America. Joe Weber, who is at the head of 140,000 musicians in America and Canada, states that every man in work pays a contribution of two per cent. towards the campaign against canned music. That movement is rapidly gathering strength and has the sympathy of the whole public. He added that the Musicians' Federation was founded thirty-seven years ago and that Mr. Weber has been President for the past thirty years.

Mr. Burns told me that he had offered his brother a great position in Hollywood, but Alex replied "No, my home is here, my business is here, my friends are here, and I want to remain here to do things for the British musician." "And I am sure he will keep his promise," added Seymour. "Although I, his brother, say it, Alex is a marvellous 'cello player and he numbers among his former pupils some of the finest saxophonists in London."

Death of a Well-known Organist.

While I was talking to Mr. Burns, news reached him of the death, in Los Angeles, after an illness of several weeks, of his old friend, Arthur G. Shaw, one of the finest organists of his time. Mr. Shaw, who was born in Yorkshire in 1896, took up music in his boyhood days, and when he was eleven was giving recitals in his native city. He studied under the finest English and Italian masters, and at the age of twelve passed an examination at the Royal College of Music, and about three years later won a competition among 40,000 contestants run by the Trinity College of Music.

Ascherberg's Ideal Music Machines.

The 1930-31 price list just to hand from Messrs. Ascherberg, Hopwood and Crew Ltd., of 16, Mortimer-street, contains some striking model gramophones, all fitted with the latest developments and ranging from thirteen guineas to as low as one guinea. To people of limited means, the guinea "Picnic" model, which has a full-size powerful motor and the latest type fittings, will come as a boon. Another special line is the portable "Cottage" model at £4 10s. Handsomely designed in oak finished cabinet, with ample record storage, the instrument has the latest type fittings and is fitted with a powerful motor of exceptional strength, all metal diaphragm, cantilever stylus bar soundbox, and has wonderful full volume of remarkable clarity. Ascherberg's wireless sets and radio gramophones are also included in great variety.

John Alvey Turner's Concert.

They called it a concert, but it was more like a family gathering at Wigmore Hall on Saturday. It seemed that every amateur banjoist (and there are a great many) was present, each and every artist got a great welcome and plenty of "hand."

The performers on this programme presented some interesting figures. Mr. Sheaff, slim and lanky, heavy eyebrows and zither banjo, crouched over his instrument—his knees nearly up to his chest—and produced some delightful music with beautiful tone. Joe Morley and Alfred Cammeyer, each a veteran and clearly a master of his art, had the audience in a spell from the first stroke. George E. Morris was the darling of the crowd. George beamed more and more each moment, his banjo playing seemed quite a secondary consideration, although he made excellent use of it.

Luigi Maccanti, Italian guitarist, played cleverly and was most unfortunate to break a string in the middle of his second encore. The facial expressions of this artist alone were worth the price of admission. Michele Fasano, Italian mandolinist, is a bit of a showman and handles a mandoline in expert fashion. Edward Fairs and Claude Day's banjo duets and Joe Morley's Ensemble were also on the programme. Mr. W. Thos. Best accompanied most times at the piano and performed this difficult task with great credit

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W.S.R. Productions present a new show here, "Painted Dolls," in twenty scenes with tuneful music, lively dancing, lovely girls and colourful costumes and settings. It comprises several comedy sketches and musical items and is much to the liking of audiences here. Right from the opening "Painted Doll" number, the revue is full of action, each scene exciting much amusement or appreciation and big applause. Fred Marsh is in charge of the comedy department and he is greeted here as a humorist of no mean ability and resource. His character work is quite good and his rendering of a song is entertaining throughout. His accent, gestures and style are reminiscent of nobody else, and when he is on, laughter is rife. Nellie Victor is one of the most dashing soubrettes we have seen, in song and dance the most lively and spirited, yet dainty and chic. She is also a fine singer. Ethel Cadman, the musical comedy star, is the possessor of a good voice and an attractive stage presence. She has abundant opportunities to show her splendid voice to advantage to big applause. Jack Dalglish is a young light vocalist with a nice personality who does well in several scenes. Bamford and Moore offer some graceful and thrilling dancing during the performance and earn big applause with their clever and difficult work. Basil Green, from Alfredo's Band, is responsible for an entertaining saxophone solo and the cast also includes Frank Litchfeld, a capable character actor, Morris Lawrence, Nancy Hastings, Diana Richardson and Bessie Leslie's Twelve Painted Dolls, who receive approval for their fine team and individual dancing. The rumour that this house goes over to pictures in November is untrue. It will not happen till January and possibly not then. Jack Stanley is the courteous manager here.

"SHOW LIFE."

AT THE BEDFORD.

T. M. Productions, who presented "Show Life" in fourteen scenes at the Bedford, Camden Town, on Monday, have a show that greatly appealed to the audience here. The book and production are by Tommy Mostol and Harry Curwen, and the lyrics and music by J. Mervyn Phillips, who also conducts. There is some wonderful comedy in the show and also some capital singing and dancing spectacles.

Power and Bendon head the cast, and these two brilliant comedians are at their best in the many scenes in which they take part. They kept the audience in roars of laughter on Monday. Pretty Miss Joan Hestor is a sheer delight throughout "Show Life." She looks very beautiful in some becoming frocks, acts with rare distinction and charm, gets over her numbers well, particularly the piquant "I Wonder What Is On His Mind," and also dances in captivating style. Miss Violet Gaynor uses her fine voice to advantage in various numbers. She is a distinct success, and so, too, is Mr. William Thomson, who scores in a variety of rôles. His "I'm a Mandarin," was well sung. Mr. Sydney Wilson displayed rare histrionic power in his superb rendering of "The Legion of the Lost," and in other scenes acquits himself well. There is some really exquisite dancing from Marie and Maurice. These two amazingly clever terpsichorean artists are an emphatic and pronounced success. The chorus and speciality work of the Parisian Maids also deserves praise.

Lewisham Dance Band Contest.

The Lewisham Dance Band Contest takes place to-morrow (Thursday) night at the Embassy Rooms, Rushey Green, S.E. Mr. Ben Davies, Mr. H. Hinks Martin, Mr. Jack Stevens and a host of musicians will be present.

"HAPPY PEOPLE."

AT NEW CROSS EMPIRE.

Julian Wylie's latest revue is an outstanding attraction. With a combination of colour, well-devised scenes, rollicking fun and a star company, headed by Billy Danvers and Jenny Howard, it is a great entertainment.

Jenny Howard makes a great hit in the song and scene, "The Toytown Perty." "By the side of the Zuyder Zee" has a vivid effect when the accomplished lady sings and dances in this old song. With Percy Kinc in "You never know," her captivating ways make Jenny Howard irresistible. It hardly seems the same person singing "I Love You, I Hate You"; which was given as an encore. "The Barmaid's Song" is another success. Billy Danvers is a droll interrupter from the theatre box. In a song he explains the difference between married and single life and his exploits in a boarding house are extremely funny. With "What happened to the Manx cat's tail" and his stories he has all the audience in roars of laughter. Nita Croft's fine singing and personality has a distinct appeal. The effective black-clad dancers make a fine setting for the song "In an old-world garden" and her expressive rendering makes "My heart is bluer than your eyes" a song to remember.

The Drury Lane Babies carry the pleasing atmosphere of seaside frolics. They are a nappy band of youngsters. The excellent dances are arranged by Queenie Connor and May Harper, who are principal dancers in several scenes. The Renee-Rogan Girls are strong supporters of the principals in a fine dancing display. The Keystones have a novel way of "boxing." As policemen, they are the "Big Five" for acrobatic feats. George Sanger and Bert Rousette do a fine turn as "drunks." "The Sit Round" is the finale to an excellent revue.

"THE REVUE SHOP."

AT KILBURN EMPIRE.

Archie Pitt's latest revue, written and produced by himself, fills the bill here this week and its sixteen scenes are all jolly good entertainment. Freddie Westcott is a bright little fellow who capably undertakes all the chief comedy rôles and receives assistance from Freddie Hackin, the diminutive actor, and Harry Daniels. Clifford Morgan displays his fine voice to advantage, and George Wilford puts in some good acting. Billie Barclay is heard in some fine numbers and the Barry Twins are delightful in their singing and dancing, which they hand over with distinct personality. Tiny Mite is another whose wonderful dancing received approval, and Cary Stephens is of great assistance in several parts. The Twelve Shop Girls make a fine chorus. Gordon Courtney, the composer, directs the orchestra.

"CASINO DE PARIS."

AT CAMBERWELL PALACE.

Gus Elton, assisted by Alec Turner, undertakes the chief rôles of comedy in the new revue "From the Casino de Paris," which holds the stage here this week. The sketches are very laughable and Gus proves exceptionally clever in his ideas of other comedians. Douglas Steward and Molly Stoll make a good impression with their various numbers, especially their coster character burlesque, which obtained big applause. David Morris displays a fine voice in several songs, as does Cecilia Marian with fine vocal ability. Phyllis Eck, in the soubrette parts, is delightfully alive and full of personality, and Hal Collins puts in some clever work throughout. Lilian Grace's Casino Girls form a capable dancing chorus.

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VARIETY IN THE CINEMA.

By VIATOR.

The Stoll.

Variety still has occasional "peeps in" at this beautiful Kingsway theatre and last week two excellent turns were received with acclamation. Mr. Clay Keyes, the juggler, was brought in as an added attraction. He opened with "Sitting on a Rainbow," which he rendered in fine style to organ accompaniment only, told some good stories and juggled with that easy nonchalance but rare skill that has made his act so popular. Hamilton Conrad and his pigeons, the other act, also did exceptionally well. There is a charm as well as cleverness in this delightful show, and Stoll patrons just revelled in it.

Streatham Astoria.

Last week the Streatham Astoria struck an entirely new note in cinema stage turns in the special symphonic and ballet programme, with the combined orchestras of the Brixton and Streatham Astorias and the Astoria Corps de Ballet. The orchestra was under the double direction of Messrs. Fred Kitchen and Michael Doré. The band was on the stage in front of a very spectacular set, an Italian garden effect with fountains, terraces and trees. There were four pianos, each draped with a different coloured Spanish shawl. The opening number was the stirring "Triumphal March" from "Cleopatra." The Girls then appeared in striking magpie costumes, half black, half white, even to one bare leg and one black stocking clad—a very quaint effect—and they danced delightfully. Mr. Michael Doré then played a violin solo, entitled "Heire Kate," by Hubay, and this was followed by some clever tap dancing by Beth Cannon, attired in a delightful little black frock, trimmed with silver. The band then gave a rendering of Liszt's Second Hungarian Rhapsody, specially arranged for four pianos, and this proved a particularly effective piece of work. Imperceptibly this changes to an organ interlude an arrangement of the "Rhapsody in Blue," by Gershwin, played by the new famous Bollington and joined in the grand finale by the band. The Girls' next appearance was in fascinating little costumes of purple and cerise, in which they danced and did some very smart cutlass drill. Ivan Bankoff entered at this juncture in his comic fur coat and grey topper and did some very amusing burlesque dancing with his partner, Beth Cannon. The little lady does some remarkable high-speed and high-kicking and finishes with a rapid spin on her partner's shoulders. A charming waltz number by the ballet, in blue, included some clever solo dancing and delightful tableaux. The band's final number was a symphonic jazz, "Russian Fantasy," by Fred Kitchen. Mr. Kitchen and Michael Doré and all concerned received a most enthusiastic curtain.

The Regal, Beckenham.

I find variety is much favoured at this hall. Last week, for more than twenty minutes Edgar Benyon kept the audience in roars of laughter with his "One-man entertainment." With the fine stage set to Eastern effect, the magician swallows flames and does a number of conjuring tricks. Paper-tearing design work is another strong point. Some very clever stick juggling; contortions to make his body go through rings are only a few of his other feats. Mr. Benyon's mouth—apart from an apparently natural gift for chatter—is used to much effect in bird calls, cornet and banjo imitations. Albert Mendel and his orchestra did excellent work and will be at the Regal this week again, another variety feature being De Suter Brothers, the popular Continental musical clowns. The screen feature this week is "Glorifying the Show Girl."

Carlton, Upton Park.

Mr. J. H. Goode, the manager here, continues a sound cine-variety policy. Last week Dinks and Trixie opened with comedy cross-talk, and Trixie's song, "Meet Me in My Dreams To-night, Dear," gained her laud applause. Dinks' comedy number, "Betty the Vamp," brought roars of laughter. His make-up was funny. He is quite a good step dancer, too. A great act this, and so is that of the Walsh Bros., who, with a piano and some good songs, won unstinted applause. They opened with "It's Simply Grand," then "A Cottage For Sale," and their comedy number, "A Nautical Romance," brought loud laughter. The speciality dancing of one of them was another pleasing feature that was greatly enjoyed.

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